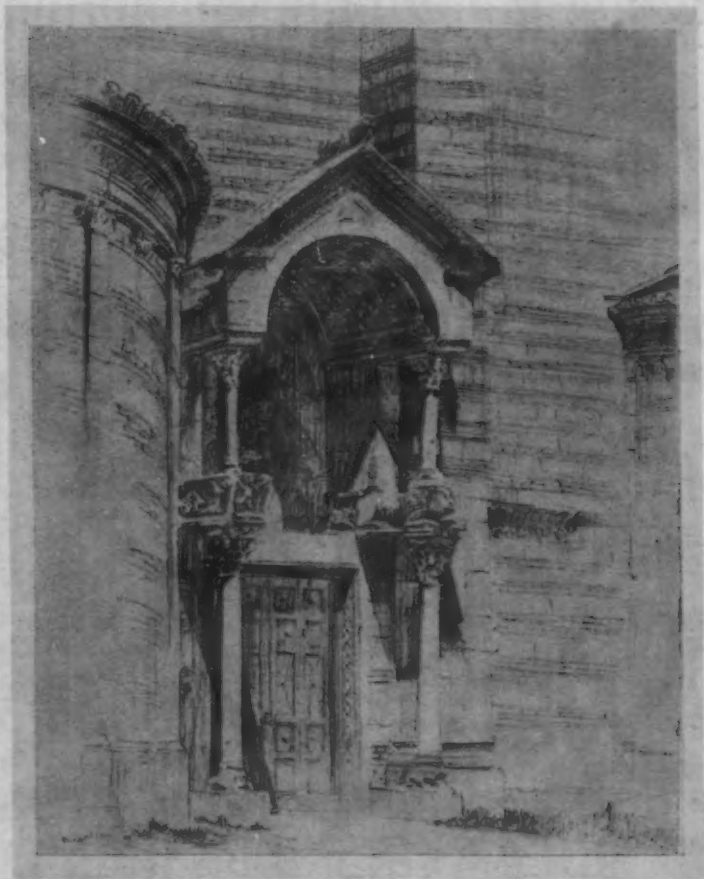


PACIFIC COAST ARCHITECT

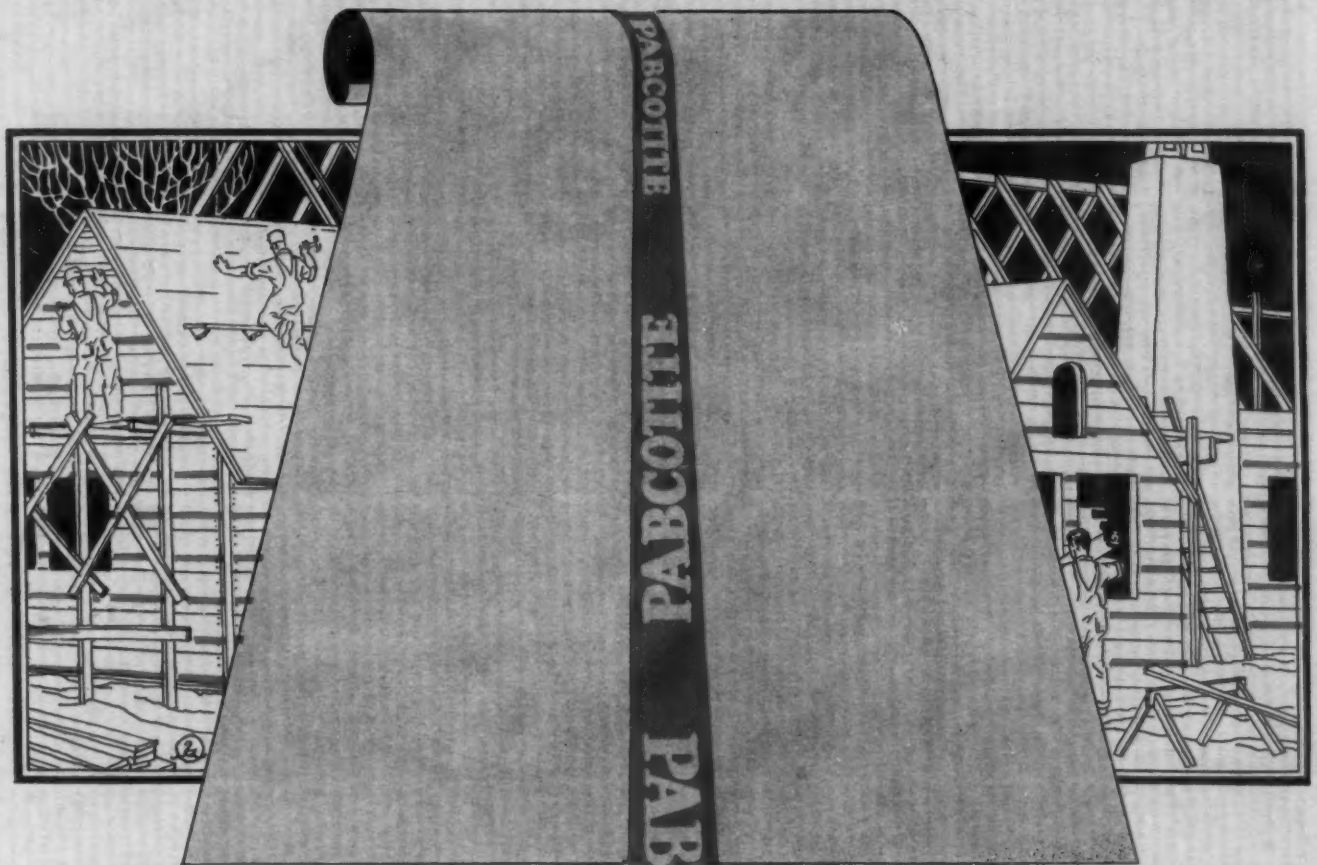


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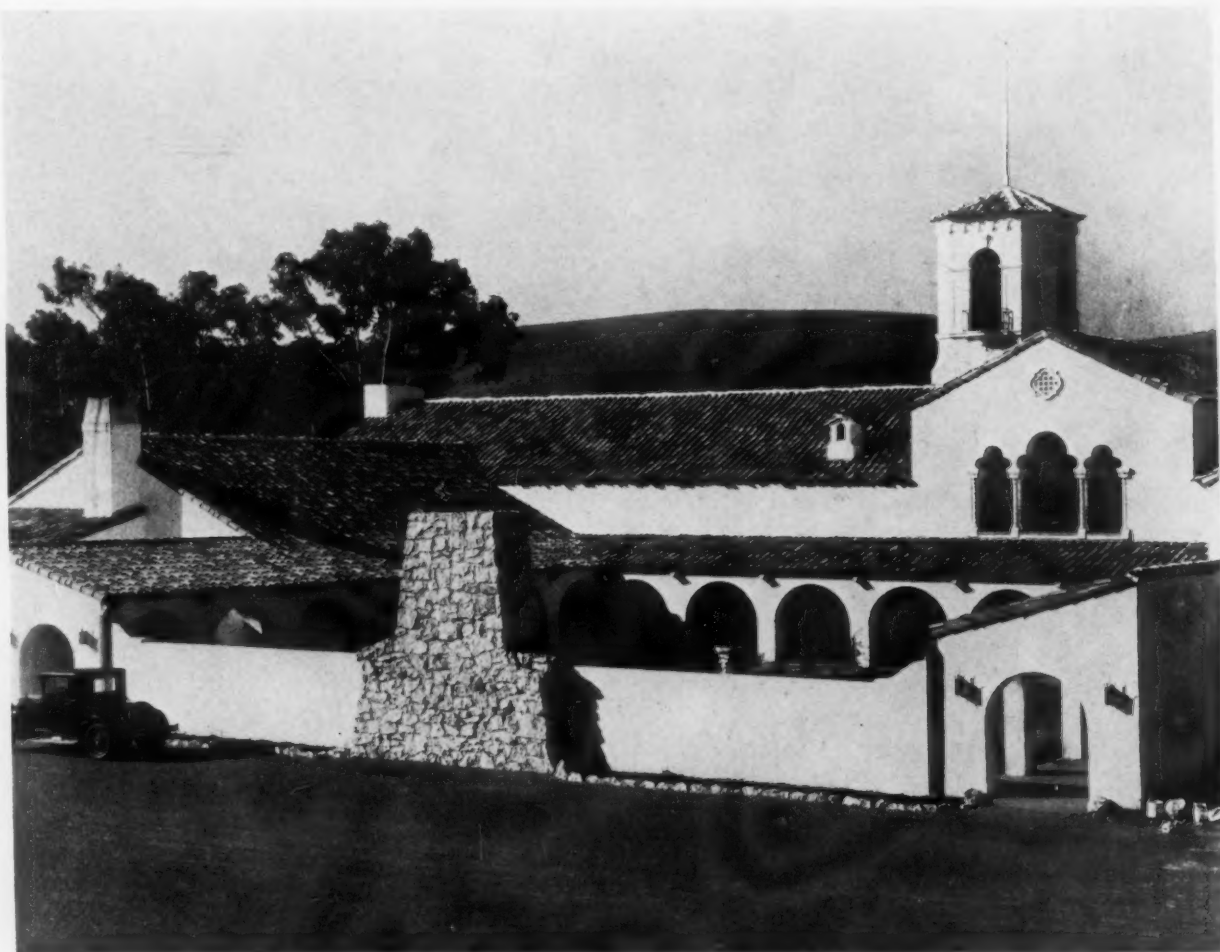


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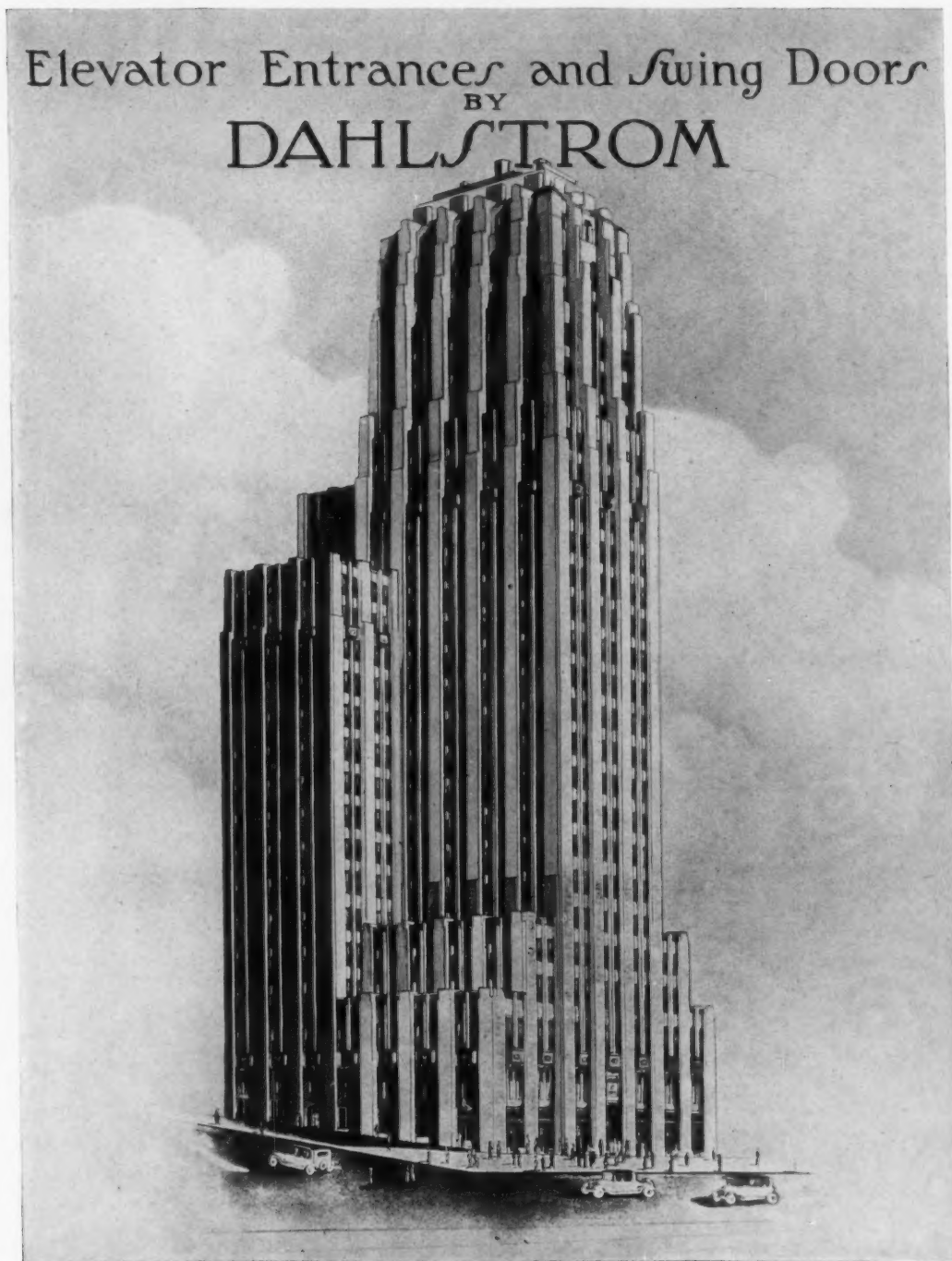
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PACIFIC COAST ARCHITECT

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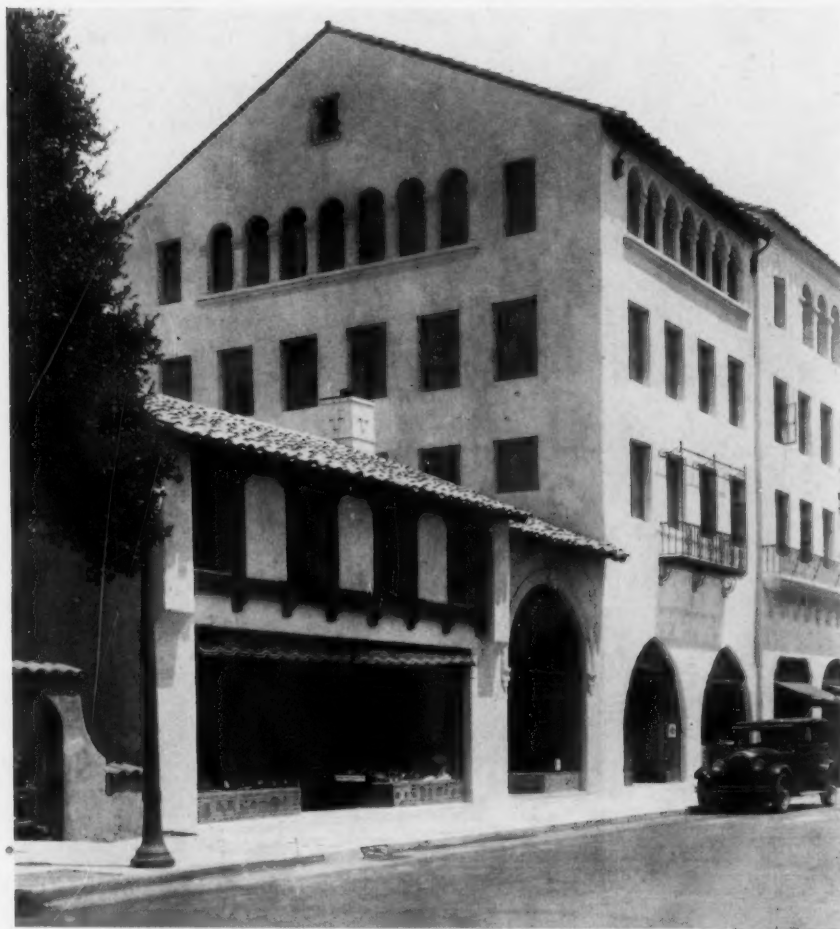
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VOLUME
XXXIII

PACIFIC COAST ARCHITECT

OCTOBER
1928

This California Architecture

BY HARRIS ALLEN, A. I. A.



IN THE REPORT of the Board of Directors presented at the last Convention of the American Institute of Architects, there was expressed some apprehension of the standardizing of design throughout the United States. It was felt that the individuality, the personal flavor, that used to be found more or less in each State and community, was in danger of being lost. And it is true that many of the new buildings of late years have had such similarity of treatment (or newness of treatment, if you will) that they might be, and were, as much (or as little) at home one place as another. Indeed, one firm of architects might be designing buildings to be erected at the same time in a dozen different cities—and all tarred with the same brush.

So this somewhat plaintive comment—or appeal—or warning—is not without cause. But the remedy, in most instances, is hard to find. For we must go forward, not backward; and how on earth are you going to preserve the individuality of an old community under the pressure of modern requirements—modern methods—modern materials? To say nothing of the powerful stimulus which the sight of some successful and original design, in another community, must inevitably be, to the poor, human, ambitious architect!

In most instances; but not, essentially, in California. For here has been developing, and we may fairly say now that it has developed, a style or treatment (for we are agreed that it is out of style to speak of an architectural "style") which is typically, vitally, Californian. This statement may be disputed in Florida, but we are in the comfortable position of having an earlier and larger development, and of being prepared (through sad experience) to resist destructive forces of nature. Moreover, we admit that Florida's architecture is much more directly Spanish than ours, and rightly so; for the Spanish strain, which we cherish, was decidedly diluted, mixed, aboriginalized, when it became the California tradition; while Florida is

a fairly legitimate, if distant, descendant or relative of the Don.

We are quite familiar, here in the Golden State, with the value of mixing breeds to increase the virility and beauty and general usefulness of the original stock. It was no accident that Luther Burbank settled in California to devote his lifetime to the production of bigger and better fruits and flowers and vegetables. In our social intercourse we have not been nearly so cautious as our Eastern relatives thought we ought; there has been many a mesalliance, which in all probability was the saving of the family. In short, Californians are good mixers.

And so it has proved with our architectural progress. We have tried almost everything, and have by degrees eliminated the misfits (although with our adventurous blood we are always willing to take a shot at something new) and picked out good bits from this and from that and tried them out to see what fitted together harmoniously. And always we have been influenced by the background of California, the bright sunshine, the blue skies and ocean, the luxuriant growth, the rounded hills and the sweeping valleys, the perfumed air—except when the tide goes out—so that, consciously or unconsciously, we have gravitated toward the type of architecture that seemed most congenial to our traditions, our climate, our environment.

It isn't Spanish, nor Mission, nor Italian, nor Colonial; many people have tried to call it Mediterranean in an effort to embrace the gamut of styles which border that part of the world which perhaps most nearly resembles our Pacific Riviera. But in the end it will have to come to being called, what it is, just Californian.

Even traces of the Orient are woven into our shuttle, and justly so, for that ancient home of art is our neighbor, drawing nearer steadily as transportation and civilization advance; note the detail of one of our newest and greatest skyscrapers differentiating it strikingly from the definite New

A Chicago Philanthropist



THE Clarence Buckingham Memorial Fountain in Chicago was made possible through the thoughtfulness and generosity of Miss Kate S. Buckingham, who has been a patron of art in Chicago for many years, and who devoted \$600,000 of her fortune to the erection of this fountain as a memorial to her brother. Recognizing the fact that many of the most exquisite Old-World fountains have dried up and fallen into ruins because of lack of maintenance money, Miss Buckingham has recently supplemented her original gift with a fund of \$300,000, which will be used for perpetual maintenance.

This fountain is without question the largest in the world. It is four times the dimensions of the fountain of Latona in the Garden of Versailles, and its flow of water is several times greater than any other fountain known. The main pool is 300 feet in diameter and is made up of four large segmental portions interrupted by four square angles, at one of which is placed a sunken power house and operating stand. Three great basins, one above the other, rise from the center of this pool; the lower basin being 103 feet in diameter, the intermediate basin 60 feet and the upper basin 24 feet. The total height of the upper basin is 24 feet above the level of the ground. In all, there are 134 jets in the fountain, the main control of which throws a column of water 110 feet into the air.

Four pairs of sea-horses, colossal in proportion and made of bronze, have been introduced into the lower pool, each pair weighing over 14 tons. These project foaming streams of water on a low trajectory and, together with the rush screens which are placed in intermediary positions in the main pool, present both in color and design a superb contrast to the Georgia marble of the fountain, at the same time harmonizing with the whole in their colossal proportion.

During the evenings of the summer months both "major" and "minor" displays are shown, only intensified in attraction by the kaleidoscopic beauty of the multi-colored electrical illumination that is played upon the moving masses of water. The entire compo-

site central tower of water rising 110 feet zenithward from the upper basin is illuminated by a series of powerful concealed projectors, while bands of light are further concealed beneath each basin and under all of the major jets in the outer pool. This scheme of electrical illumination was carefully developed to give a maximum variety of beautiful color effects which range through amber, pink, and green to a blue. The electrical illumination is carried forward in a never-ending variety of the several colors so that the silver and iridescent spray is shown in all the beauties of countless shades and tints. Something over three million candle-power is used for this electrical display. This figure, together with the fact that, at a maximum flow, more than 14,000 gallons of water per minute are used in the operation of this fountain, there can be had some slight appreciation of the magnitude of the project.

To the end that the last detail in erection of this most impressive of fountains might be perfect, the protecting fence was made especially of copperweld rod—a core of steel, around which has been molten welded a heavy rust proof layer of pure copper. This type of rod was not only selected because of its enduring strength, everlasting quality, but also because the exterior copper offers the opportunity of tinting which would make the fence in keeping with the heavy bronze figures in the main pool. The tint that had been applied to these rods is a deep, rich green and was brought about through the application of a formula made up of easily obtained ingredients. This formula was: 3 quarts water, 1 quart muriatic acid, 3 pounds verdigris, 1 pound copper carbonate, ½ pound powdered arsenic and 3 pounds powdered sal ammoniac. This formula was applied by means of a brush, then allowed to remain for three days before a second application was made. In this way the copper exterior of these rods was tinted a green that was very like verdigris, except that it is a definite part of the copper and will not flake or scale.

Before coloring the copperweld rods, however, the metal was, of course, thoroughly cleaned. This was accomplished by scrubbing the rods with a solution made by adding 1 pound of lye to a pail of boiling water, then washing away the lye, first with clean, hot water, then with clean, cold water.

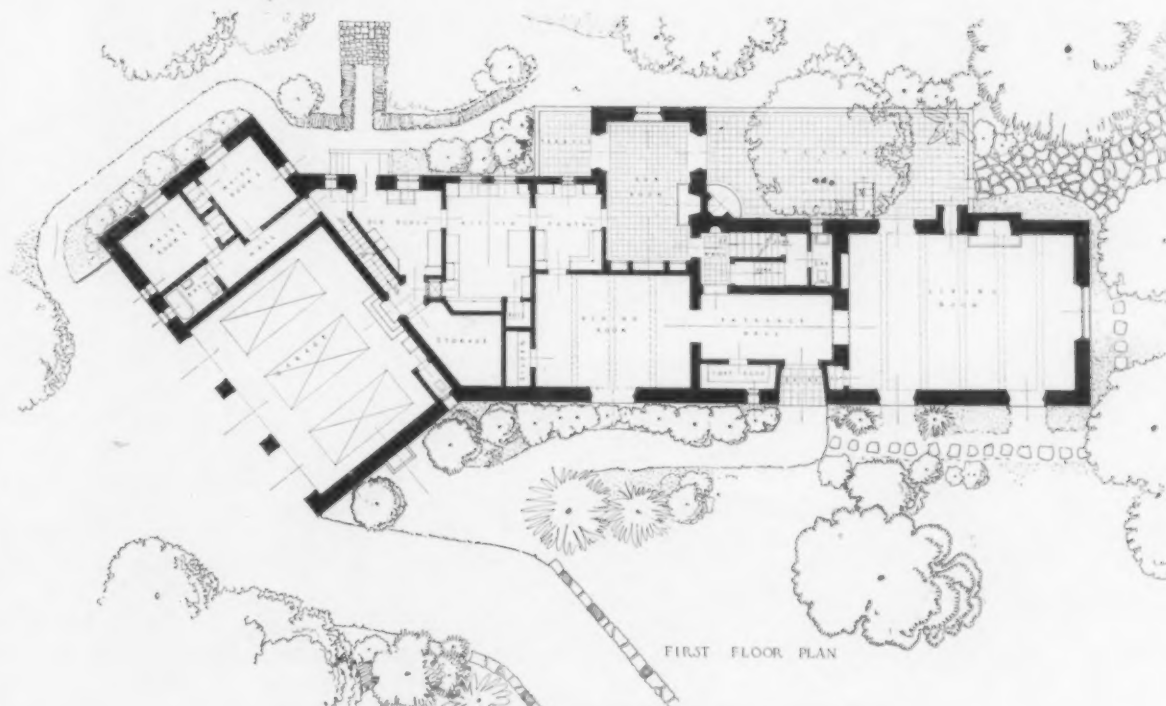
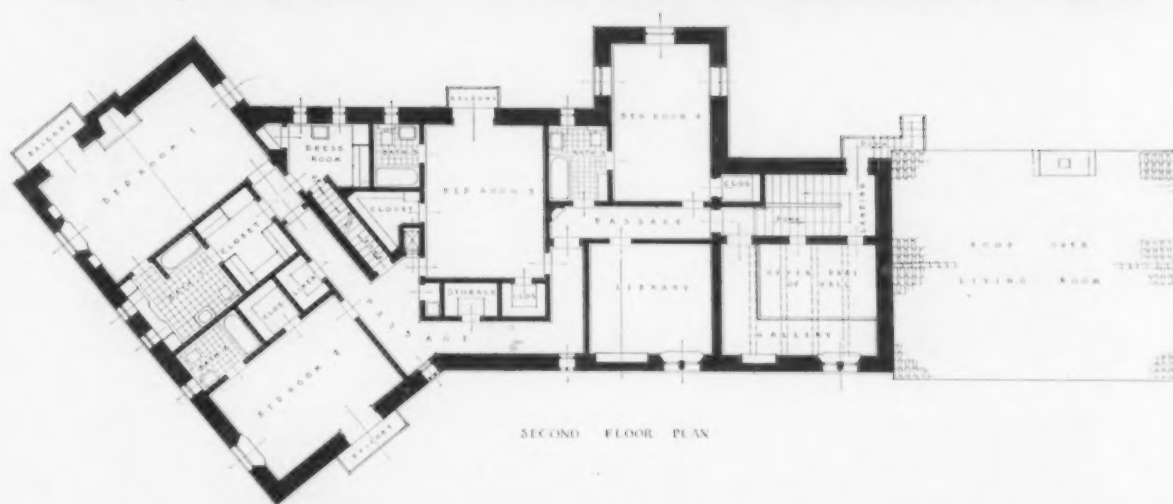
Similar tinting can be given to copperweld rods or wires by other simple solutions. One which gives very satisfactory results can be obtained by merely adding ½ pound of salt to 2 gallons of water. This when applied with a brush and allowed to dry thoroughly—then applied at intervals of one, two or three days until the desired effect is produced—will give a greenish tint that will compel the fence to harmonize perfectly with surrounding shrubbery or other metal work.

The Buckingham Fountain has been called a symbol of the benefactions of Lake Michigan in that its cascading towers of water return constantly to this source, which is the lake.

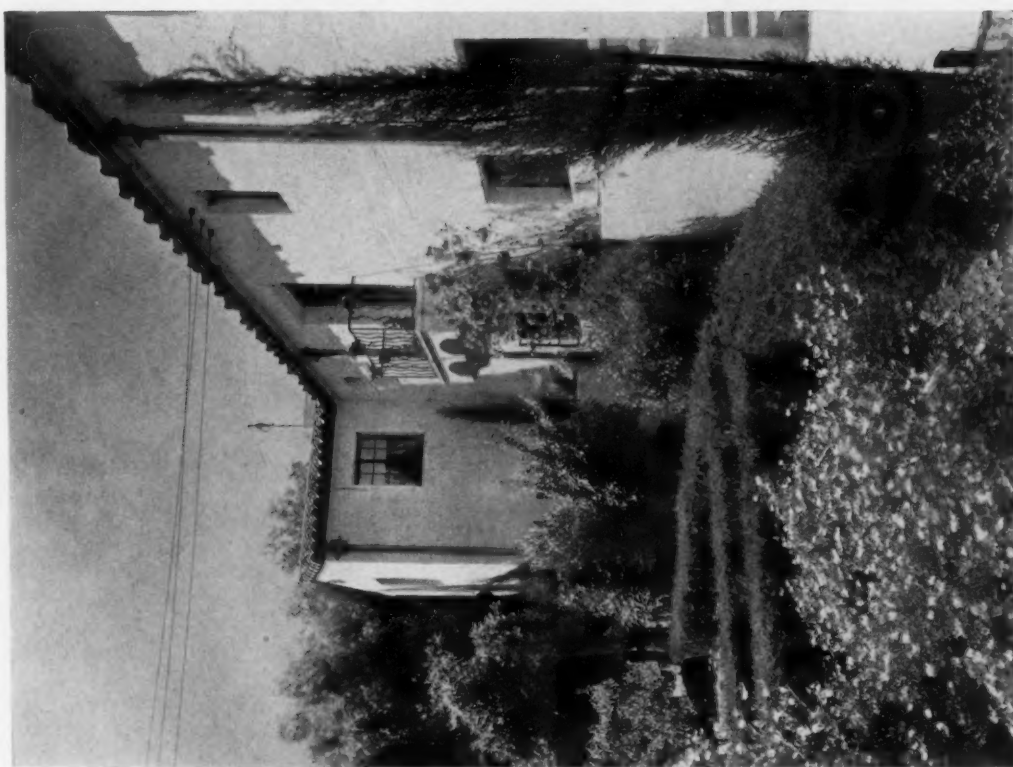
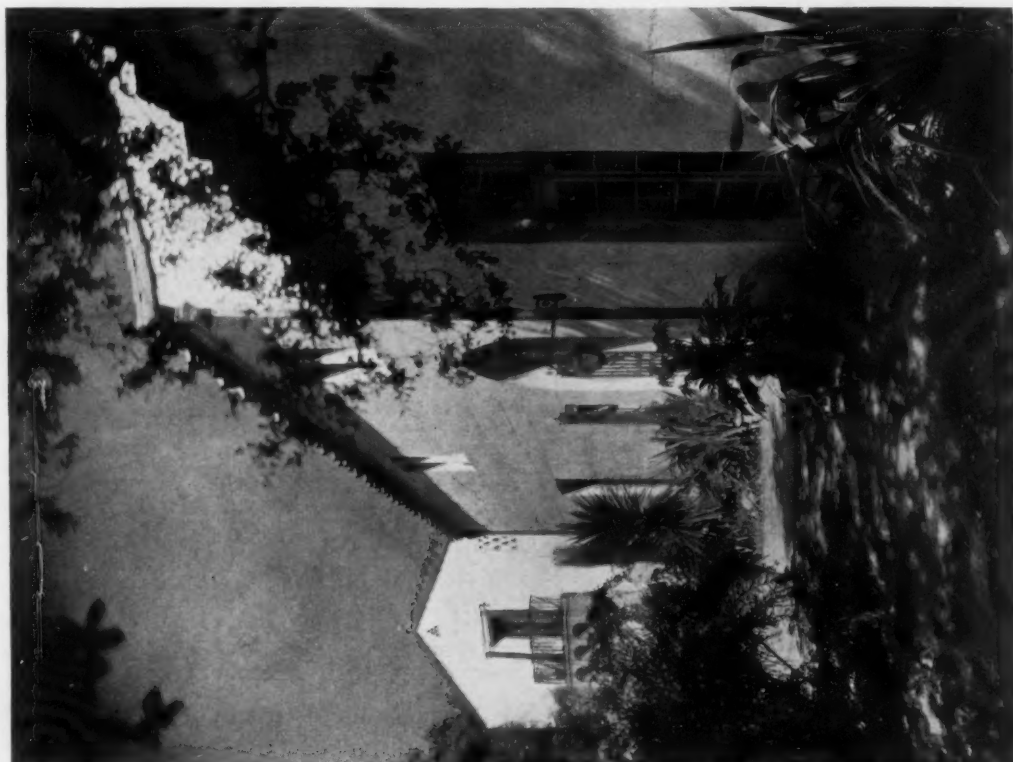
THIS CALIFORNIA ARCHITECTURE

York type to be seen in every other great city in the country.

But as yet the skyscraper is not so common as to dominate our architectural field. What gives the predominant note to our Californian architecture is the host of lesser—and lovelier—buildings; residences, shops, clubs, hotels, theaters, even industrial buildings. And here is a challenge to the architect who is ambitious to achieve name and fame; let him design a skyscraper which shall be truly Californian in character! It will not be easy; but who shall say it cannot be done?



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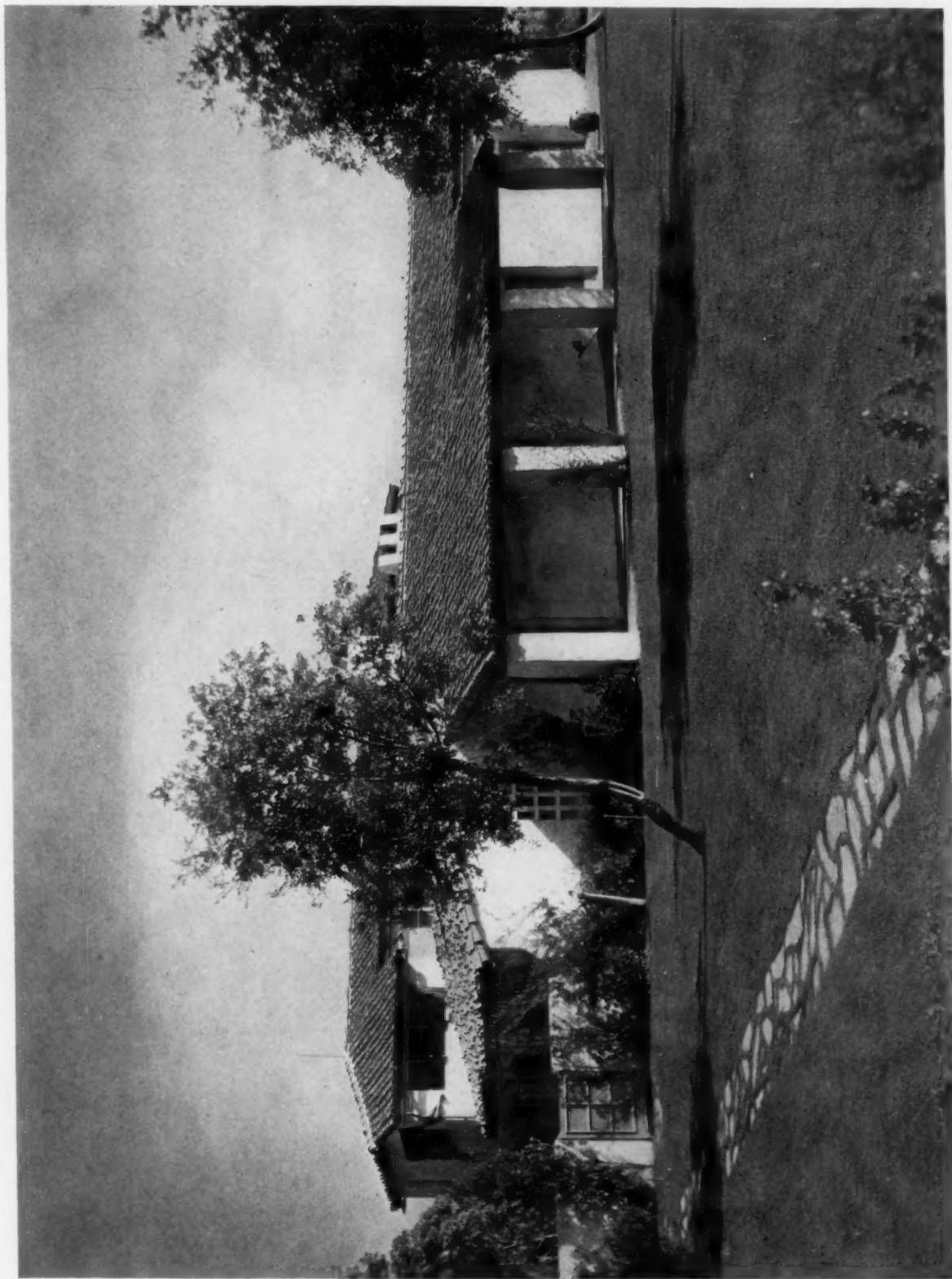
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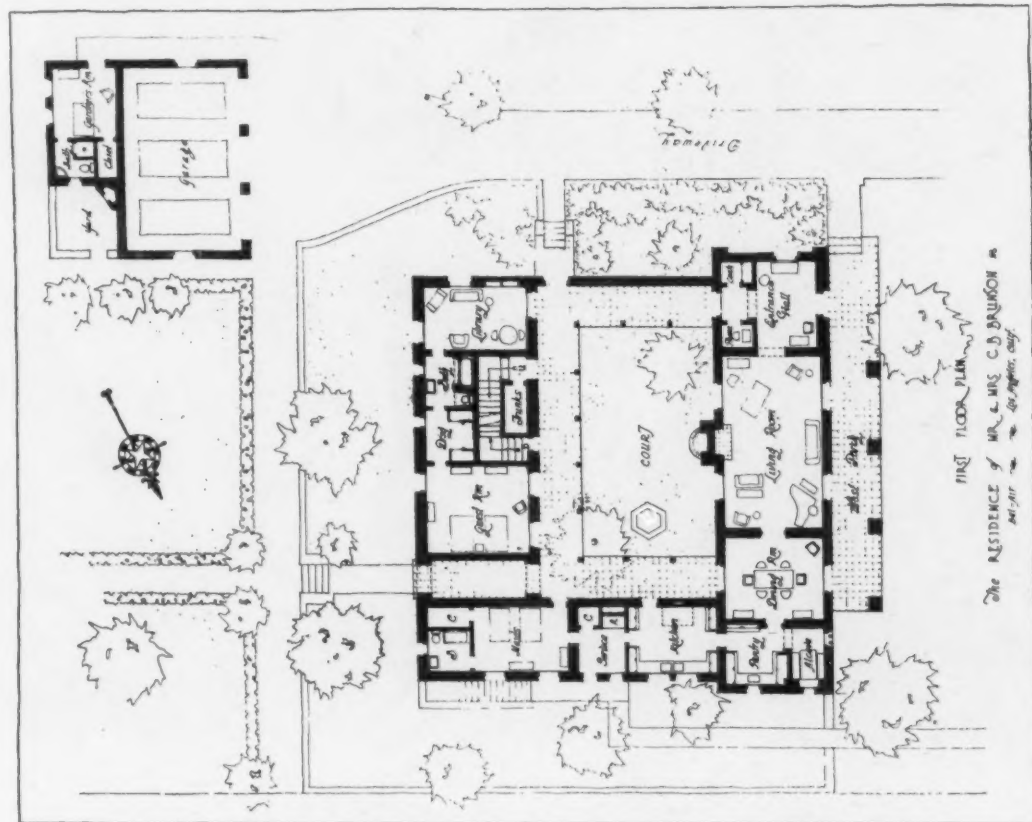
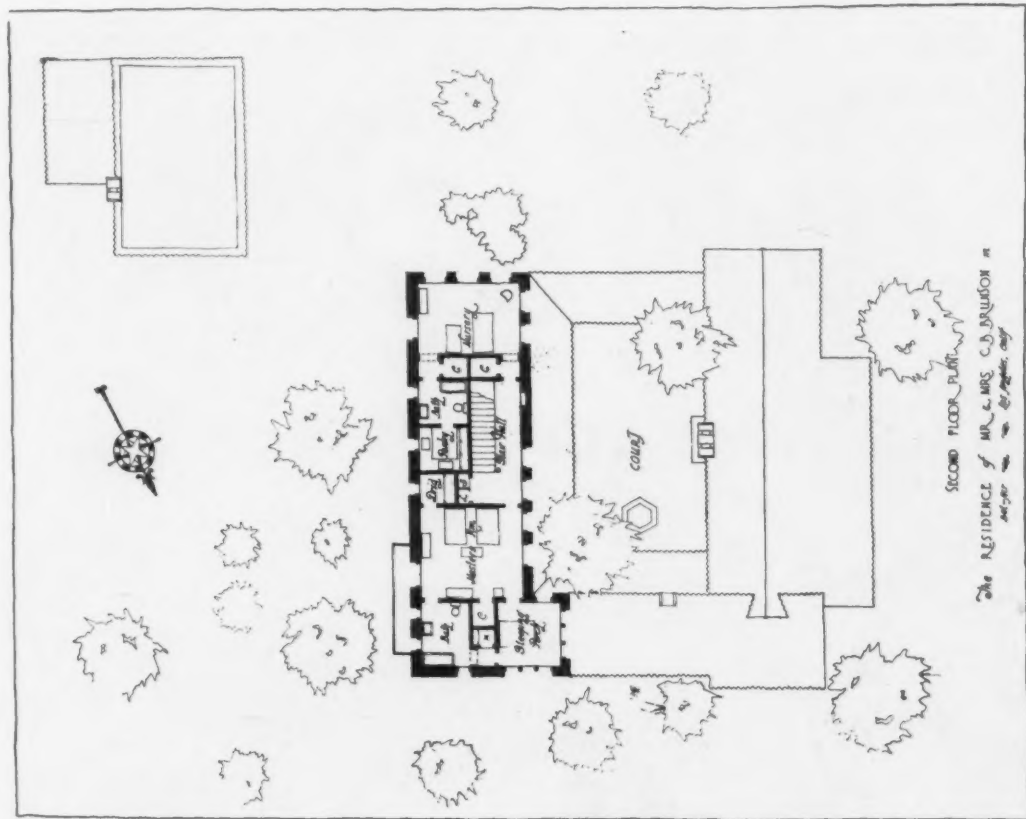
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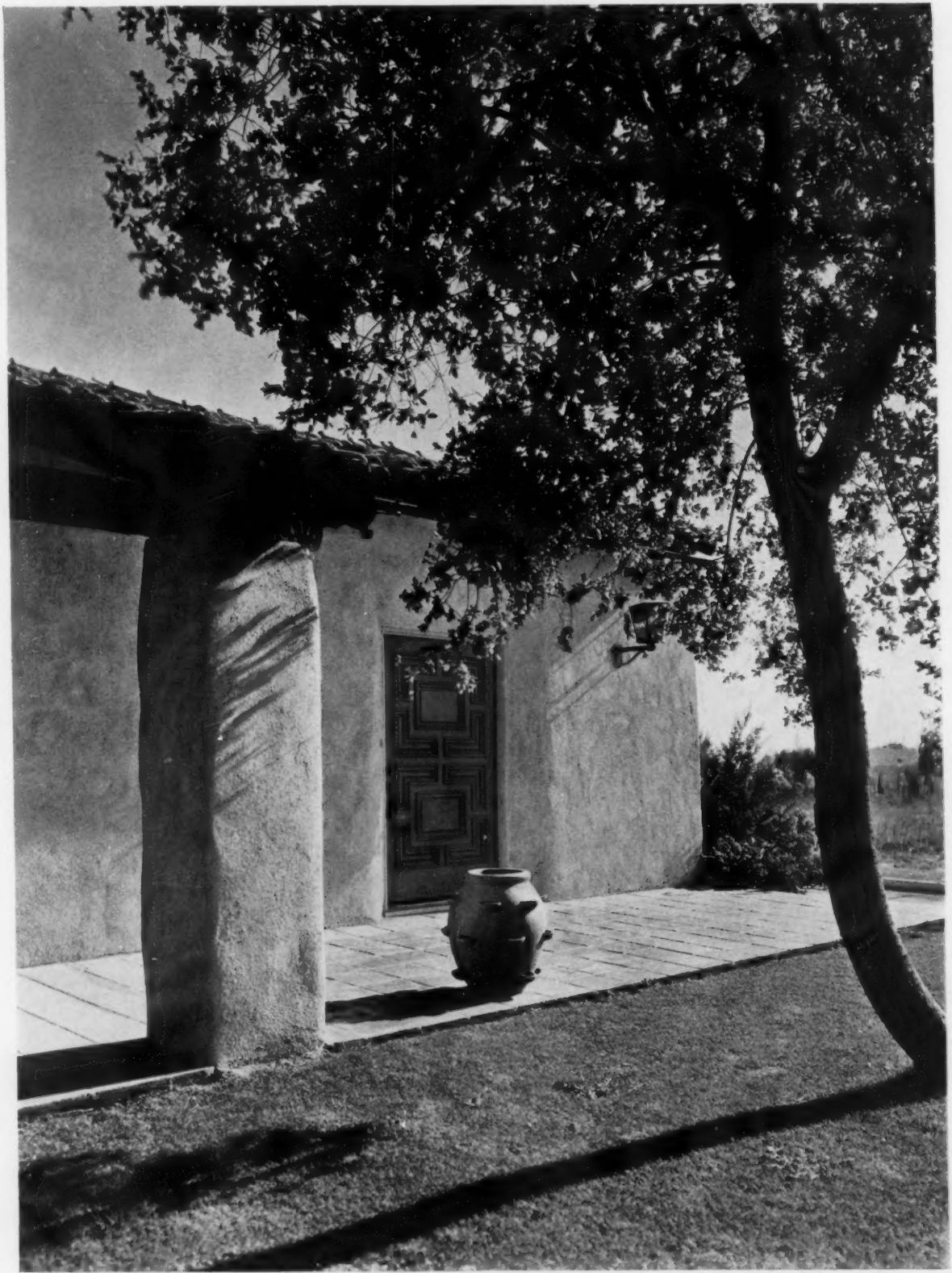
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ABOVE—LIVING ROOM; BELOW—PATIO; RESIDENCE OF C. B. BRUNSON, BEL-AIR, CALIFORNIA.
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The Oak Knoll Country Club

BY HARRIS ALLEN, A. I. A.



IT WAS in a true spirit of California that the Oak Knoll Country Club was conceived and executed. Excellently planned for the special functions of athletic and social life for which it is to be used, it is also charmingly designed in mass and outline for its location, bordering a gently sloping valley, surrounded by rolling hills. It expresses its purpose frankly, convincingly; a fundamental element of all really good architecture. Porches, terraces, balconies, bays—all such features distinguish the facade overlooking the valley view and the fairways of the golf course. The sheltered, level patio, with cloister-like arcades enclosing a delightfully simple garden, serves as entrance forecourt, passageway, and, on occasion, as setting for outdoor social function, as indicated by the massive fireplace which breaks the outer wall line.

Granted that the various requirements of plan and exposure have been well met, that the mass is interesting and preserves a feeling of unity in that the different elements of tower and gables and wings are in satisfactory relationship, or "compose" well, to use a term common to the craft, still there remain the details of texture, color, ornament, which affect the success of an architectural

design very materially. Of the latter there is little, nor does one feel the need of more. What there is, on the tower, for instance, is good in scale and pleasant in form. As to texture and color, walls of white stucco, roofs of a warm tan, are extremely well handled. The tile treatment is particularly good; these wavy lines of tile in slightly uneven shades and thickness are altogether lovely. The craftsmanship is not marred by exaggeration, which unfortunately we see too often, producing such a crude and freakish effect that one can only suppose the craftsmen were drunk or light-headed. But a more even job, especially on such long and wide stretches of roof, would have emphasized unduly the general simplicity of wall and window treatment—a simplicity which now achieves its proper effect.

The interior of the club house preserves the character of its exterior, with large and lofty rooms, plain walls of rough textured plaster in warm but quiet color, wooden ceilings with exposed beams and trusses, huge stone fireplaces—all very clubby, and all quite accessory to the outdoor life for which the club is primarily intended. It is hardly necessary to say that all practical and modern facilities have been provided; such accommodations now are a matter of course, and in this case nothing is left to be desired.

The Oak Knoll Country Club is certainly a welcome addition to our club architecture; there are few to be compared with it in that part of the country.

* * *

MILLWORK BULLETIN

The Millwork Institute of California has recently published Bulletin No. 32 describing the "Glossary of Terms and Standard Trade Practices" applying to sash, doors, blinds and screens.

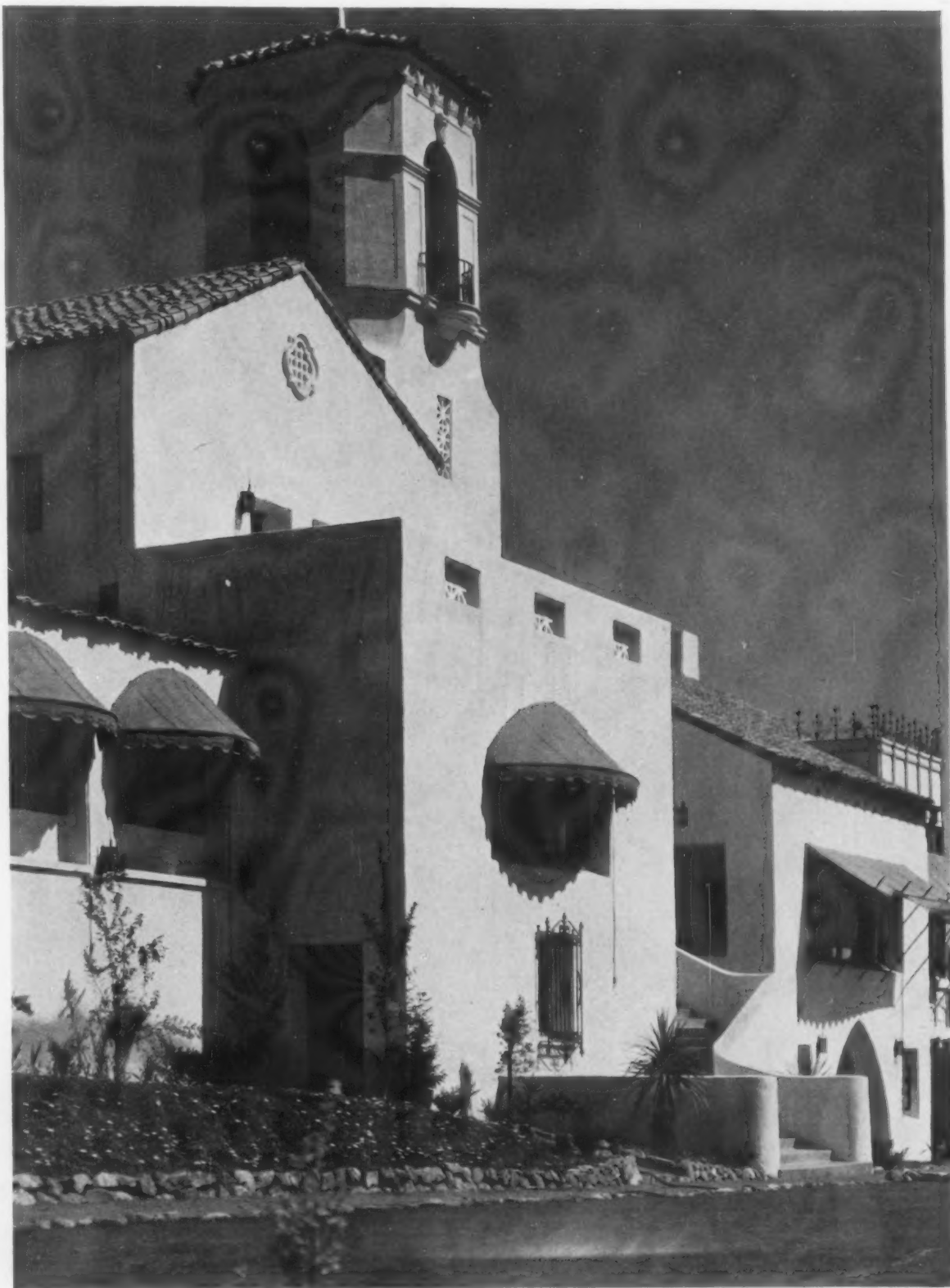
A plan is now under way which will enable architects to insert the following clause in specifications: "All millwork items for this job shall be manufactured in accordance with the accredited standards of construction for architectural woodwork and shall be so labeled and certified by registered job certificate issued by the Millwork Institute of California."

Copies of the above bulletin, which all architects and contractors should read, can be obtained by writing to Box 267, Hollywood Station, Los Angeles, California.

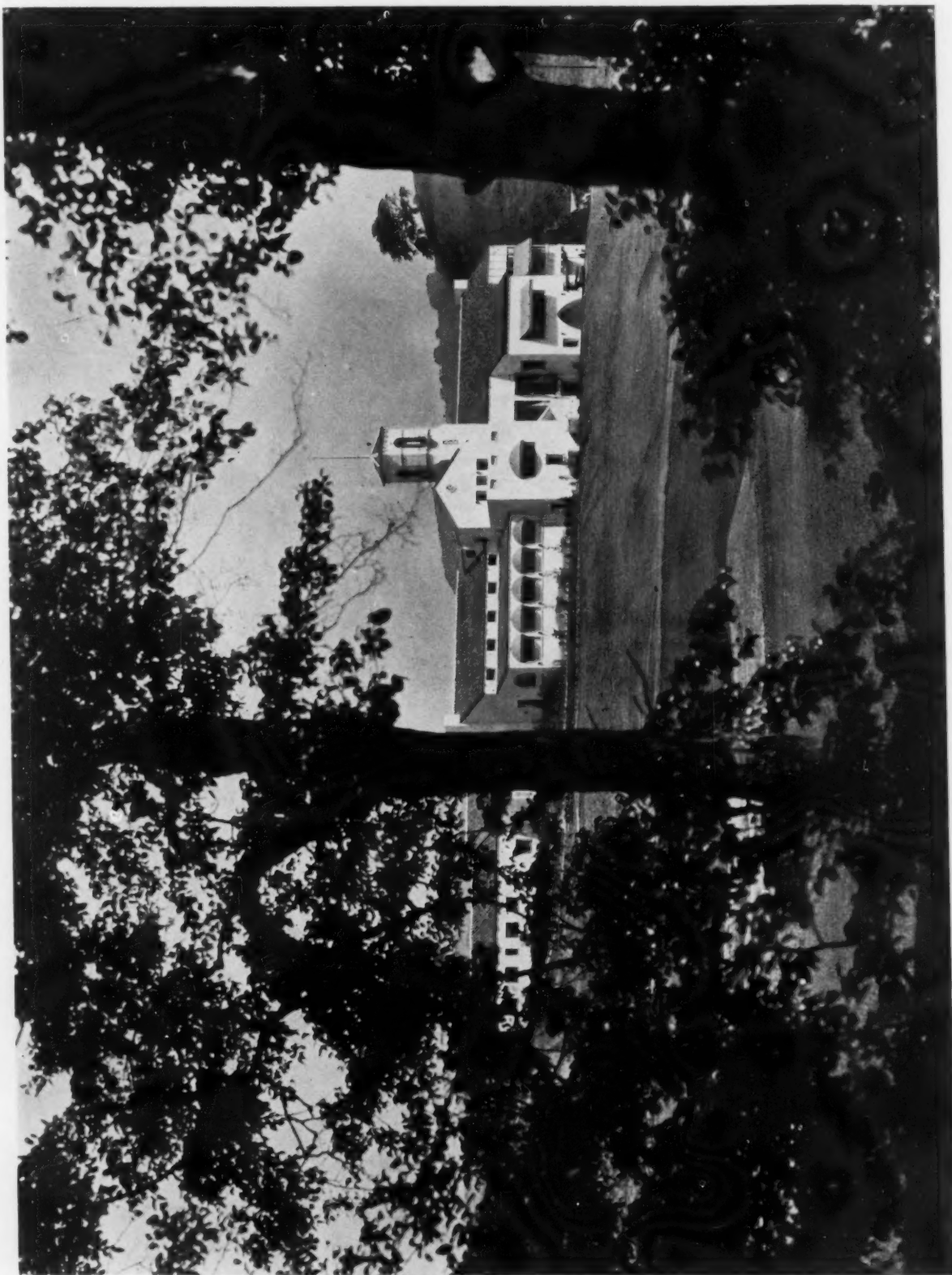
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Executives of the Paraffine Companies are enthusiastic over the reception given to their new building paper, Pabcotite Red Liner. An outer reinforcing layer accounts for the toughness of this paper, and affords a bond for cement, stucco or mortar plaster applied over it. A red line running through the center immediately identifies it and eliminates possibility of substitution.

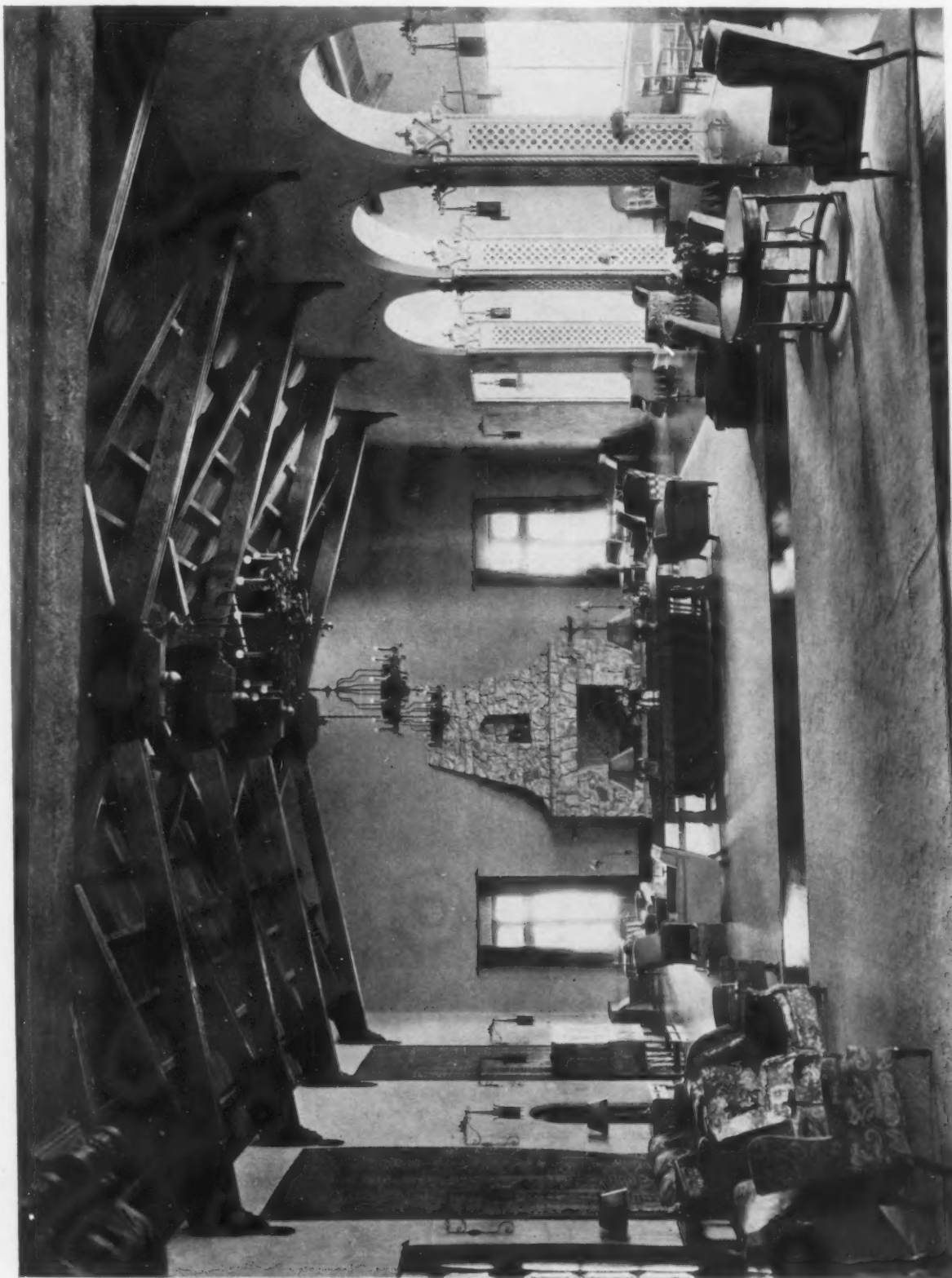




OAK KNOLL COUNTRY CLUB, OAKLAND, CALIFORNIA.
DESIGNED BY W. C. M'CORMICK; WILLIAM KNOWLES, SUPERVISING ARCHITECT



OAK KNOLL COUNTRY CLUB, OAKLAND, CALIFORNIA.
DESIGNED BY W. C. M'CORMICK; WILLIAM KNOWLES, SUPERVISING ARCHITECT



LOUNGE, OAK KNOLL COUNTRY CLUB, OAKLAND, CALIFORNIA.
DESIGNED BY W. C. M'CORMICK; WILLIAM KNOWLES, SUPERVISING ARCHITECT



PATIO, OAK KNOLL COUNTRY CLUB, OAKLAND, CALIFORNIA.
DESIGNED BY W. C. M'CORMICK; WILLIAM KNOWLES, SUPERVISING ARCHITECT



ABOVE—BEAUTY PARLOR; BELOW—SITTING ROOM; OAK KNOLL COUNTRY CLUB, OAKLAND, CALIFORNIA.
DESIGNED BY W. C. M'CORMICK; WILLIAM KNOWLES, SUPERVISING ARCHITECT

The Robert Dollar Co. Portland Office



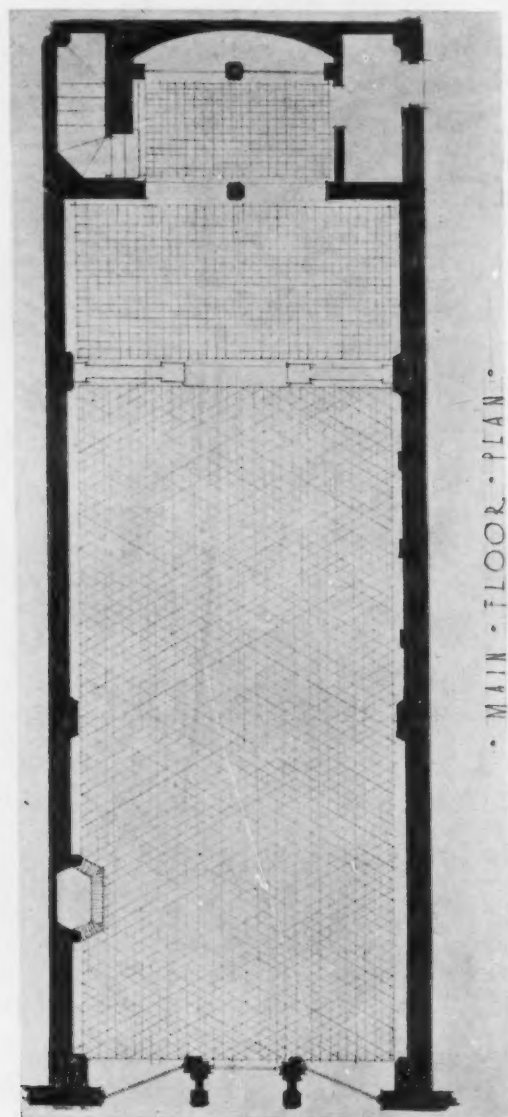
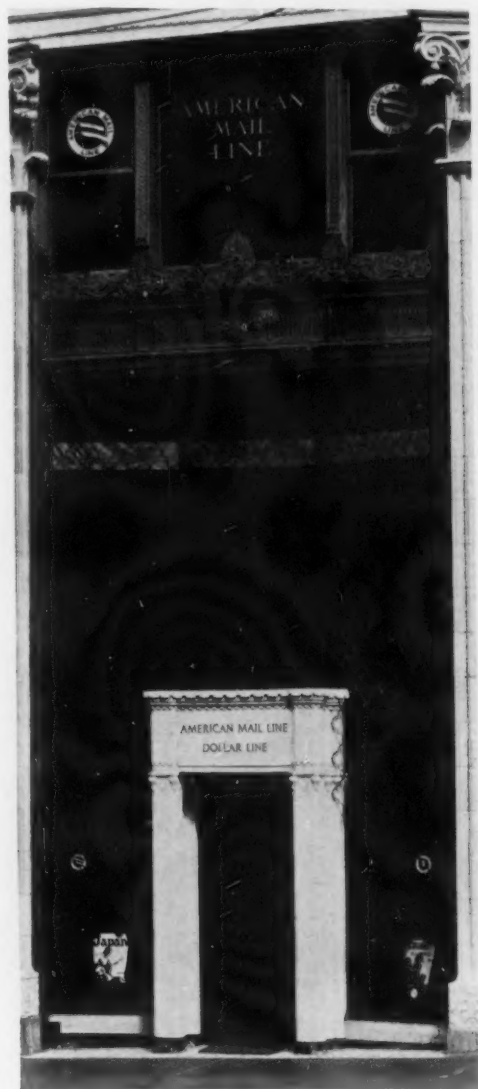
SELLING transportation to lands of the Tropics and wonders of the Orient from an alluring passenger office became the problem of Charles McCall, architect, when he received the commission to prepare the passenger offices of the Robert Dollar Steamship Company and American Mail Line in Portland, Oregon, constructed in a space of twenty feet wide by eighty feet deep and twenty-five feet high.

On the exterior, full advantage was taken of the high ceiling to flood the interior with natural light. The monumental art stone doorway was built forward of the show windows to attract the eye.

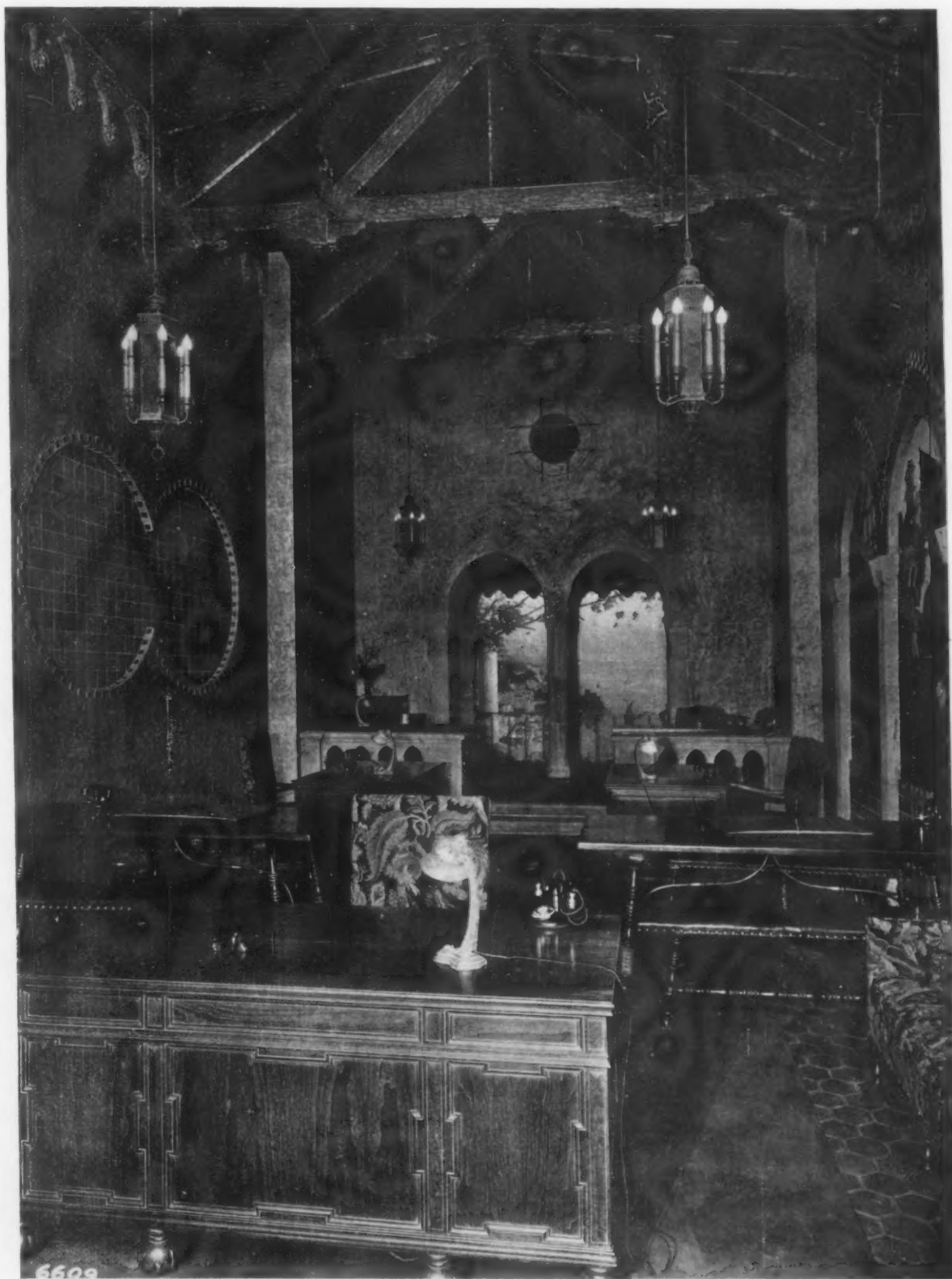
In the interior the central motif is a mural executed by James A. Holden of Oakland, applied on a curved wall to reproduce the view from the Capuchin Monastery terrace overlooking the Bay of Amalfi. Depth was secured by gradation in the lighting. The column caps have original details of Byzantine character with a modeled tile effect in the panels of the Abacus to lend interest. The floor is of peach-colored tile with wide joints. The walls are of Latin texture plaster of an apricot tone overglaze with gray and sienna.

Of interest is the specially designed map of the world constructed in four-inch tile with the different countries shown in seven colors, showing the ports of call of the Robert Dollar Steamship Company in their "Round the World Service." Near

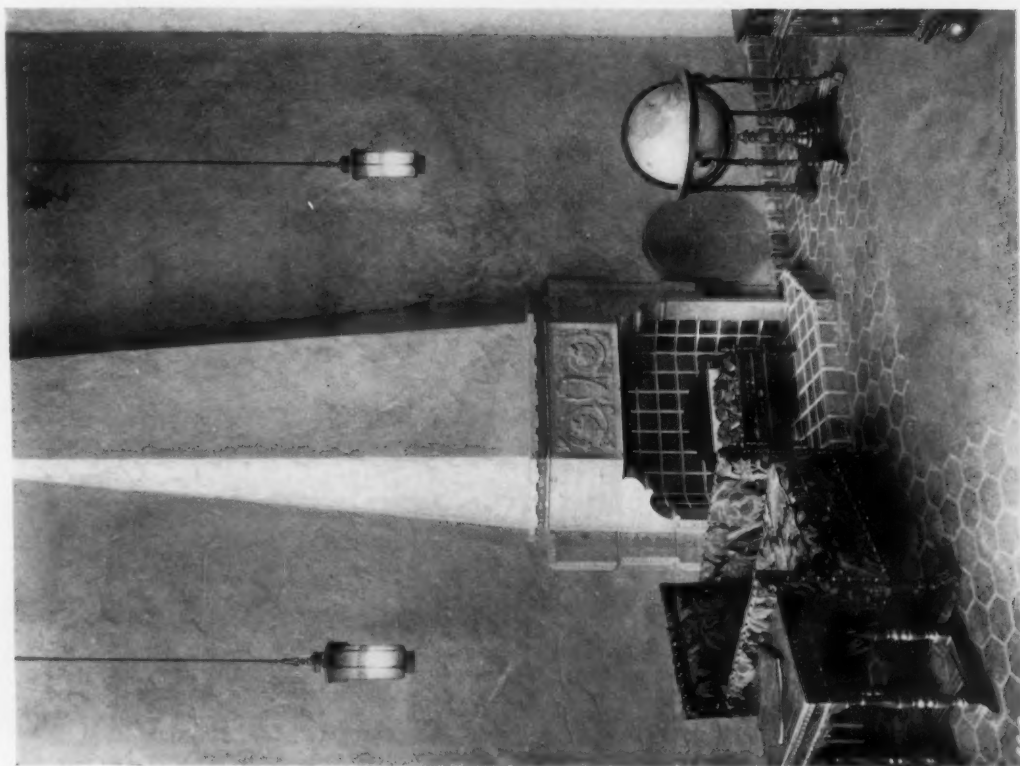
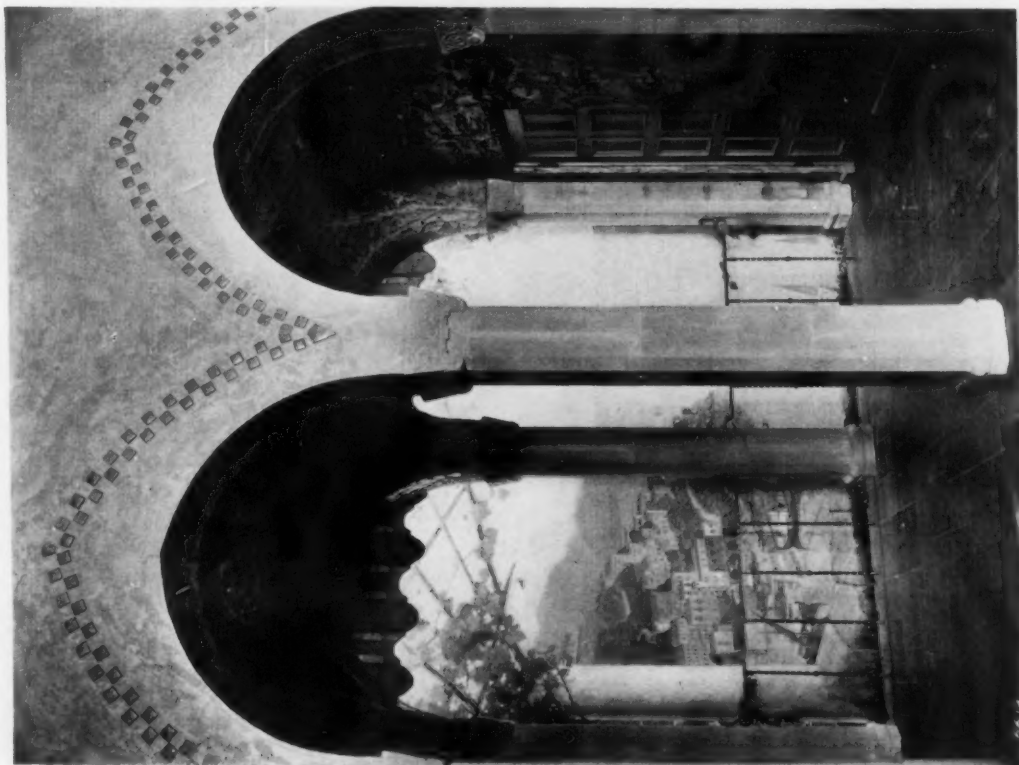
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OFFICE FOR ROBERT DOLLAR CO., PORTLAND, OREGON. CHAS. W. M'CALL, ARCHITECT.



OFFICE FOR ROBERT DOLLAR COMPANY, PORTLAND, OREGON.
CHARLES W. M'CALL, ARCHITECT.



LEFT—CHIMNEY PIECE; RIGHT—STAIR LOGGIA; OFFICE FOR ROBERT DOLLAR COMPANY, PORTLAND, OREGON.
CHARLES W. M'CALL, ARCHITECT.



"El Paseo" Shopping Court, Carmel, California. Blaine and Olsen, Architects.

The Court "El Paseo" of Carmel

BY ZOE A. BATTU

IN THE Court "El Paseo," Carmel, as designed and supervised by Blaine and Olsen, the commercially practical and architecturally fine are combined with a rare degree of skill and understanding. On the practical side this shop group stands as solid refutation to all half-fact, half-baked, arguments to the effect that architectural services and good architecture are superfluous, needless expenses that can be readily dispensed with, without loss of financial value or income-producing possibilities. "El Paseo" may be held up as a prime example that a building displaying the qualities of good architecture does have dividend-producing possibilities in greater degree than a building which lacks this advantage. Problems of rentals and leases, in this case, have been practically nonexistent. They largely took care of themselves while construction was under way. Before the building was quite completed, the owner, L. C. Merrell, was approached by a party who desired to purchase it at a figure virtually double the construction cost. This offer was refused, since the owner realized not only present income-producing possibilities but also increasing and ultimate value of his architectural and financial investment.

Turning to strictly architectural aspects of the court, there is quickly, deeply sensed a certain distinction, dignity, charm, an impression, in short,

that here is a piece of work of consciously fine conception, well and surely executed. There is agreeably absent any feeling of compromise, any stooping to small artifices to produce effects that are apparently genuine but actually hollow, and more or less bogus substitutions in materials, in workmanship. These factors arise out of no one thing, but rather out of the intelligence with which the details of textures, colors, materials, the balance and continuity of the several masses and units of the design have been adjusted to the site and the surrounding landscape.

"El Paseo" becomes, by reason of these considerations, an epitome of Carmel, of Carmel's historical and architectural background, of Carmel's suggestiveness and tradition as a sort of Paradise for all arts and all artists. Apropos of this theory, what more dramatic expression than the statue, as executed by Joseph Mora—a naive study, crystallizing the spontaneous, the dashing, but withal matured and courtly grace, which are heritages from the days of dons, señoritas and padres and inseparable from Carmel and its environs? And moreover, these results are realized not by theatricalizing principles to secure heightened, exaggerated effects, but by interpreting and applying fundamentals with a sense of fitness to all factors of purpose, environment, historical associations, present needs and future values.

It is unfortunate that the dimensions and plan of the court are such that the cameraman finds it

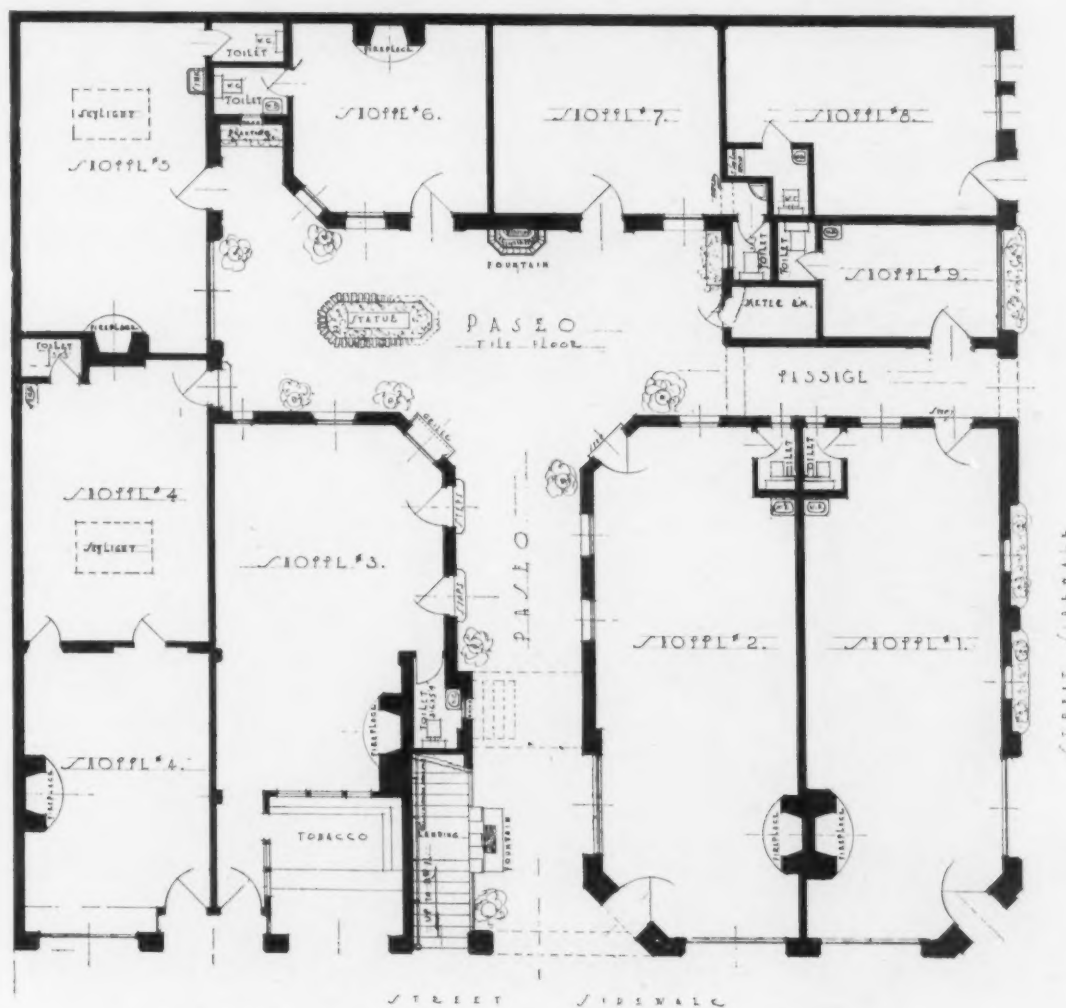
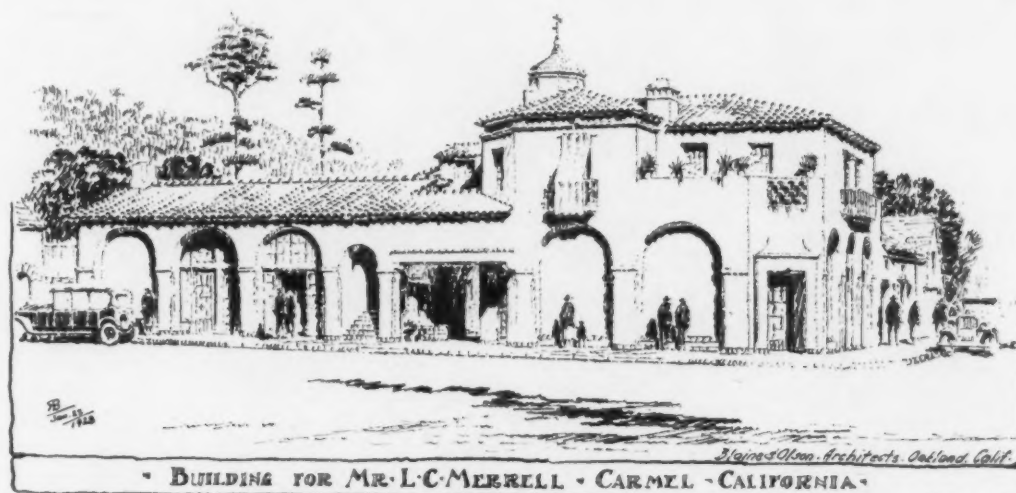
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LEFT—PATIO CENTERPIECE, J. J. MORA, SCULPTOR; RIGHT—APPROACH TO PATIO; "EL PASEO" SHOPPING COURT, CARMEL, CALIFORNIA.
BLAINE AND OLSEN, ARCHITECTS.



ABOVE—STREET ENTRANCE; BELOW—PATIO; "EL PASEO" SHOPPING COURT, CARMEL, CALIFORNIA.
BLAINE AND OLSEN, ARCHITECTS.



SKETCH AND PLAN, "EL PASEO" SHOPPING COURT, CARMEL, CALIFORNIA.
BLAINE AND OLSEN, ARCHITECTS.

Personal Rights and Public Interests

BY DAVID TISHMAN



IT IS BECOMING a popular thing to say that the skyline of New York City changes every twenty-four hours. Making due allowances for some slight exaggeration in this statement, it is a fact that the returning Manhattanite who has been afield for even a few weeks often is astonished upon his return to see rising in some well-known spot the towering iron skeleton of a new building.

No one knows as well as the investing builder what goes on behind the scenes before it becomes possible to build the new structure. No one knows as well as he the long-drawn-out negotiations so often necessary before he can assemble the plot of ground on which his building is to stand. And by the same token, no one knows as well as the builder the astonishing viewpoint, the stubbornness, the lack of appreciation on the part of many property owners that the builder must meet and reconcile before his contractors can go to work.

In the situation that exists all too often, where the owner of a small, unimproved property refuses to sell or improve by rebuilding, there is a problem of real importance that deserves serious consideration, not only by builders but by public-spirited citizens in general.

Every city has examples of actual blocks, often in important and growing business and residential sections, where we find that a greater part of the block has been improved with modern buildings, but where in many instances there is one unimproved house standing. This property owner, in all likelihood, refused to sell and refused to build, and he made it impossible for anyone else to build and improve. His property stands as a detriment to the street, as a handicap to the appearance of the modern and sightly buildings around him; in fact, a detriment to the development of the city.

The "reasons" advanced by such a property owner for his backward spirit may be any one or more of a score, but whatever the reason advanced, it is based ostensibly on what he considers to be his personal interests. As a matter of fact, I believe that in most instances the real and only reason is none other than the avarice of the owner, who thinks he is in a position to "hold up" a builder and exact a price which is out of all proportion to the present or future value of the property. What is the penalty and who pays the price for this all too common policy of "holding out"?

First of all, "holding out" for a price which is out of proportion to the value of the property

acts almost invariably as a boomerang to the owner. He not only fools himself by placing a false valuation on the property, making it impossible for others to buy and improve, but he maintains his "dog in the manger" attitude so persistently that values of surrounding property become adversely affected and development is retarded, and ultimately he is compelled to set a price that is materially less than he could have gotten before, provided he is able to sell the property at all.

Perhaps a few typical illustrations will serve to emphasize the difficulties that confront the investing builder in his efforts to assemble proper sized plots for his buildings. These instances are all recitals of actual, existing conditions. On the east side of Park avenue, New York, between Eighty-third and Eighty-fourth streets, there stands today a small building occupied by a fish store.

The owner refused to sell. As a result, a new and imposing building has been erected directly adjoining and in rear of this store building. And as a result of this owner's refusal to sell his property it has actually dropped in value because it is too small in itself to be of interest to any important builder.

We will not discuss the social desirability of a fish store in the middle of a fine Park avenue block, nor is it necessary to point out that the customers of this establishment could just as well have found him had he been on Lexington or Madison avenue, both of which are business avenues.

If you will look at the southeast corner of Eighty-seventh street and Park avenue, you will find a grocery and fruit store with a display of fruit on the sidewalk. This corner consists of a width of twenty-five feet.

The balance of the block is improved with two fine apartment buildings, the one immediately adjoining the fruit store having been awarded the first prize for architectural excellence a few years ago. The owner of this twenty-five-foot plot can hardly have much to look forward to. He would have been far wiser to have sold at the fair price that undoubtedly was offered him by the builders of the splendid structure that adjoins.

Another striking example of this reluctance to sell and stubbornness on the part of the owner is to be found at the northeast corner of Eighty-fourth street and Park avenue, where there stands a series of old, dilapidated buildings that are really a disgrace to Park avenue.

The reason that this property has not been improved is primarily due to one individual who is

most unreasonable in his demands. Unfortunately, from the viewpoint of the builder, this individual controls the center three-story frame building, which is about fifty years old and vacant. It is a "key" position in this plot and no improvement of any importance can be undertaken without the inclusion of this one small building. All around in the immediate vicinity are buildings of the finest type of construction.

Among the more recent experiences of ours along the lines of assembling proper sized plots for new buildings is one that is concerned with a small private house, where the owner consented readily enough to sell his house at a reasonable price as part of the plot for the larger improvement. This owner, very cannily, as he thought, waited until the other property around him had been assembled and then he calmly proceeded to increase his price to the extent of 75 per cent over the price he had first agreed upon.

We declined to pay this exorbitant price and proceeded to build our structure directly adjoining and behind his property. As a result, the value of this private house had depreciated, and there can be no demand for his house and he cannot expect to obtain the price which we were prepared to pay, and in all probability he faces an inevitable loss equivalent to at least 40 per cent. I could cite a score of other similar cases all directly to the point we are discussing.

What is to be done in such situations?

Some who read this may say that property rights are inviolate; that neither we nor anyone else have any right to demand or expect an owner to sell or improve if he does not wish to do so. Broadly speaking, that is undoubtedly true in principle. But are there no other factors that enter into such a proposition?

What I have in mind is that where a situation exists where a property owner, for any one of the reasons we have discussed, refuses to sell his property to us or to anyone else who wants to buy it on the basis of improving it, there should be some method by which the individual owner could be brought to take a reasonable view of the situation.

Is it fair for any one of a group of owners to allow his property to remain in such a condition that it depreciates the value of his neighbor's property? Is it fair for an owner of a small piece of property to make it impossible for others to improve the entire block, so that the improvement, instead of being an abortion, will be a credit to the city? Is there not some analogy between this situation and the maintenance of a nuisance?

It would be a good idea if there existed some form of commission that could be called upon to step in in such situations. I am not suggesting any arbitrary, semi-official body that could come to me or to anyone else and say, "You have a piece of

unimproved property on such and such a street. You must sell this property at such and such a price to Tom, Dick or Harry."

Rather, what I have in mind is a commission or authority empowered to intervene when a situation develops to the point where the refusal of an owner to sell or improve creates a status that is of more importance to the city than it is to the individual.

We could save the individual from himself as well as from financial loss, as all too often happens in so many cases. Such a commission as I am suggesting could be of some fixed authority that could go to a stubborn and unreasonable owner and say to him:

"This property must be improved. In its present condition it is a detriment to the block, and represents a taxable loss to the city as well as a financial loss to you. Your neighborhood demands that it be improved, the maintenance of values of surrounding property demands that it be improved. Will you sell it to this man who wants to buy it or will you improve it yourself?"

Does that all sound very revolutionary? Is it much more "revolutionary" than where the city can now step in and condemn property needed for public improvements, or where the city can dictate how high a building may be built and to what use it may be put? Is it not a public improvement to replace old and outworn property with modern and sightly buildings?

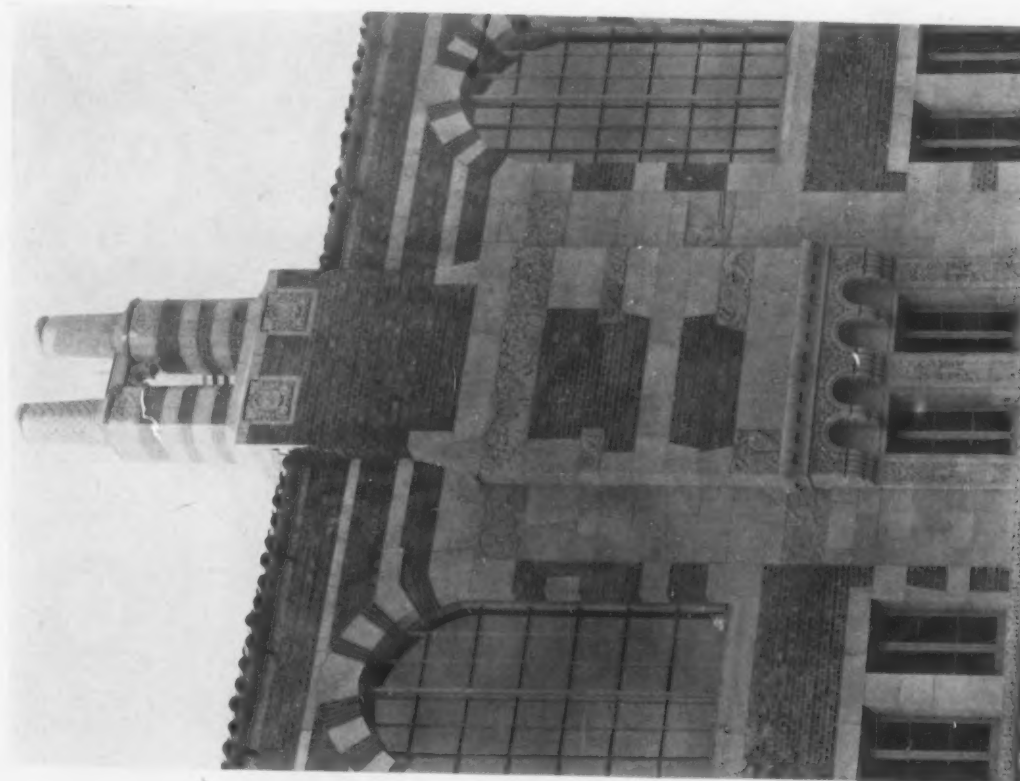
Personally, I do not feel that it is much more far-fetched to expect the individual to cooperate in such a situation as we have been discussing than it is to make him "cooperate" under condemnation proceedings or where zoning requirements demand it.

In any event, the thought is advanced with the idea that it will be helpful in calling attention to a situation that too often exists and acts as a barrier to the proper development and growth of sections and streets or individual blocks, all to the detriment of our city.

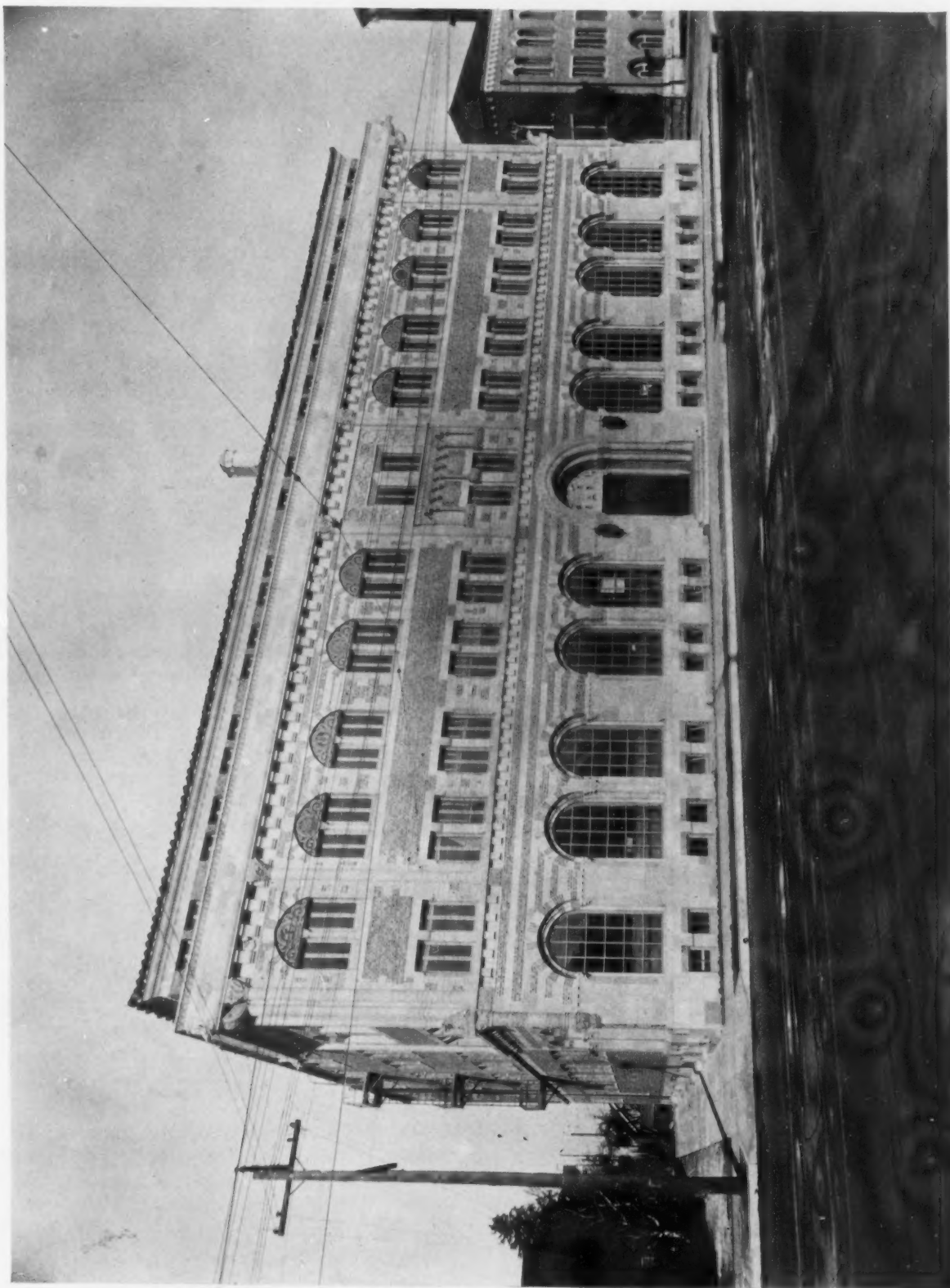
* * *

ANNOUNCE NEW AIR VALVE

A newly invented automatic air valve, known as the New In-Airid Valve, which fits all new type radiators used on one-pipe steam jobs, is announced by the Accessories Division of the American Radiator Company. This valve prevents short-circuiting and quickly and completely vents all of the air from the entire radiator, making all sections hot. The New In-Airid Valve is entirely invisible, thereby improving the appearance of the radiator. Dry venting is assured, as the valve is placed in the driest part of the radiator; yet should water reach it, the float closes instantly. It cannot water log, no siphon being necessary because there is no shell to hold water. All working parts are in the section and therefore cannot be damaged, stolen or turned upside down, thus preventing operation.



STUDENT UNION BUILDING, UNIVERSITY OF SOUTHERN CALIFORNIA, LOS ANGELES. JOHN PARKINSON AND DONALD B. PARKINSON, ARCHITECTS.



STUDENT UNION BUILDING, UNIVERSITY OF SOUTHERN CALIFORNIA, LOS ANGELES.
JOHN PARKINSON AND DONALD B. PARKINSON, ARCHITECTS.

• EDITORIAL •

Welcome, and Godspeed

TO THE DELEGATES arriving in San Francisco for the first Convention of the State Association of California Architects, we extend a most hearty welcome. The very fact of their convening is, perhaps, of greater significance for the benefit of the profession than the immediate results of their deliberations.

"In Union There Is Strength" is far more than a platitude. It is an eternal verity. The world is slowly coming to recognize this, as our forefathers did when they laid the foundation for the greatest of the World's Unions.

Therefore we express the hope that this meeting will be followed by many more, and that the organization will be so strongly cemented together by the bonds of an enthusiasm for the best interests of profession and country, of friendship and congeniality, that it will grow steadily stronger and more far-reaching.

And since time flies, and today you meet, tomorrow part, we wish you Godspeed as a body, and, separately, as members of a noble profession with interests and loyalties in common.

* * *

The Gift of Color to the Coast

ARCHITECTURE on the Pacific Coast owes not a little of the charm which so much of it undoubtedly possesses to its colorful setting. In the great Northwest the greens of trees and grass predominate, and yet there is floral abundance during the summer, and always the splendid snow-capped mountains as a background, blue, gray, purple, or swathed in curtains of mist.

The scene gradually changes as one goes south, always becoming warmer, brighter, in color. There are ranges of rolling hills, glowing, velvety tan at noon, violet, pink, purple at dawn or sunset; valleys carpeted with green and gold, stenciled with ribbons or dots of foliage.

The ocean—what a succession of changing color schemes are to be found along its shores! The cool, subtle shades of pine and cypress, stone and sand, snared by thin tissue-webs of fog, make the poetic magic that's Carmel. A warmer witchery entralls at Santa Barbara; one's senses are permeated, intoxicated, with the soft and exquisite blues that radiate from sea and sky, that are absorbed into the embraces of the circling hills. Santa Monica, San Diego—such names come sweetly to the

ear, and conjure lovely visions of pulsing color. The almost tropical flames of poinsettia, bougainvillea, oleander; the slender banners of palm and olive. What wonder that inspiration comes to these artist architects of the West to make their dreams come true with this great palette of color and contour at their command! Surely our cup runneth over; and the days of beauty shall be long in the land which the Lord hath given unto us.

* * *

A Creed That Has Lived

NEARLY seventy-five years ago — July 4, 1855—the founder of a great business devoted to one branch of the building industry, one Richard Teller Crane, made the following resolution:

"I am resolved to conduct my business in the strictest Honesty and Fairness; to avoid all Deception and Trickery; to deal Fairly with both Customers and Competitors; to be Liberal and Just toward Employees; and to put my whole mind upon the Business."

This creed is in accordance with the ideas, the ethics, of modern business. But those ideas and ethics have only been fully recognized and established during the last quarter century; Mr. Crane was ahead of his times. It is interesting to contemplate that the carrying out of this simple creed produced one of the greatest businesses, of its kind, in the world.

* * *

Remodeling a Big Field

WITH the organization of the "House Modernizing Bureau of the National Building Industries" there will no doubt be considerable business in the future for the architects. Present plans call for an educational program of national publicity supported by local bureaus coordinating all efforts of local groups and interests. Unquestionably there is a large market for all types of building materials, equipment and labor that can be developed through modernization of the millions of structurally sound, well-located houses already existing.

It is to be hoped that the architects will take advantage of the opportunity and cooperate in this movement.

This publication is planning on devoting an early issue to new ideas and features in remodeling and we will be grateful if our readers will send us material that can be used in that issue.

THE INSPECTOR

The State Housing Act Says... Questions and Answers

BY MARK C. COHN

Expert Consultant on Housing and Building Regulations

(This is the fortieth of a series of articles on building codes)



ANSWERS TO QUESTIONS relating to the State Housing Act of California, set out in this article, may be supplemented by reference to the California Housing Handbook, which is an authoritative basis for the answers given here. For ready reference paragraph numbers in the handbook follow the answer to each question. At the outstart it might be well to note that the State Housing Act of California is operative in all parts of the State, including incorporated cities, incorporated towns and incorporated cities and counties, in so far as the provisions of that measure apply to apartment houses, hotels and the so-called "flats" which are classified as apartment houses.

All provisions of the State Housing Act that apply to dwellings are effective in cities and towns, but differ from the State-wide application of the requirements for apartment houses and hotels in that the requirements for dwellings are ineffective outside of incorporated cities and towns. Paragraph 1 in the California Housing Handbook outlines the scope of the law, and in this connection it is advisable to refer to paragraphs 34, 45 and 50, which define just what is meant by apartment houses, hotels and dwellings.

Another question that often seems to cause confusion is whether the State Housing Law or local building and housing ordinances take precedence. Briefly, the State Housing Act of California operates to repeal and nullify all local ordinances which are inconsistent with the requirements and provisions of the State measure. Local ordinances, however, which prescribe definitely more stringent requirements than the State Housing Act are effective. And to whatever extent such local ordinances provide definitely more stringent requirements, they take precedence over the State law.

Section 84, paragraph 246, in the California Housing Handbook in substance declares that the provisions of the State act shall be held to be the minimum requirements adopted for the protection, the health and the safety of the community, and for the protection, the health and the safety of occupants of apartment houses, hotels and dwellings. This section further provides that nothing in the State act shall be construed as prohibiting the local legislative body of any incorporated town,

incorporated city, incorporated city and county or county from enacting, from time to time, supplementary ordinances or laws imposing further restrictions. And the State act also says that no ordinance, law, regulation or ruling of any municipal or county department, authority, officer or officers shall repeal, amend, modify or dispense with any of the provisions of the said State act.

The foregoing section moreover provides that all statutes of the State and all ordinances of incorporated towns, incorporated cities, incorporated cities and counties and counties as far as inconsistent with the provisions of the State act are repealed. A careful perusal of paragraph 246 in the California Housing Handbook will serve to clarify the situation.

Here listed are a few questions and answers with paragraph number references to the newly revised edition of California Housing Handbook published this month. The handbook is designated as "C. H. H."

Q. What is the smallest size allowed for a vent shaft to ventilate a water-closet compartment in a private dwelling?

A. If your question relates to the State Housing Law of California, that measure says that any such vent shaft in a private dwelling shall be not less than 18 inches in the least dimension—18x18 inches. (Par. 198, C. H. H.)

Q. What is the smallest size allowed by the State Housing Law for rooms in apartments?

A. Each apartment in an apartment house must have at least one room with 120 square feet of floor area. Other rooms shall be of not less than 90 square feet. Kitchens are required to have at least 50 square feet of floor area. (Pars. 105, 108, C. H. H.)

Q. What is the required size of rooms for patients in hospitals according to the California Housing Act?

A. The State Housing Act of California does not regulate the design and construction of hospitals. (Par. 50, C. H. H.)

Q. Is it true that the State Housing Law of California prevents building kitchenettes in apartment houses?

A. The law mentioned by you provides that kitchens in apartment houses shall be designed to contain at least 50 square feet of superficial floor area. (Par. 108, C. H. H.)

Q. We wish to remodel an existing rooming house and add three rooms. The ceiling heights in halls and rooms in the old building are only slightly more than 8 feet. May the new rooms have ceiling heights less than 9 feet?

A. The California State Housing Law provides that every additional room or hallway hereafter constructed or created in an existing apartment house or hotel (rooming house) may have ceiling heights of the same height of existing rooms and hallways on the same story of the building, but not less than 7 feet 6 inches. (Par. 214, C. H. H.)

Q. Isn't there a State Housing Law that says sleeping rooms in hotels shall be not less than 90 square feet in size?

A. Guestrooms (bedrooms) in hotels may contain less than 90 square feet of superficial floor area, according to the California State Housing Act, if the aggregate window area in such rooms is at least 16 square feet. No such room, however, shall contain less than 70 square feet, and the same law further provides that such rooms shall not be designed for or occupied by more than one person for living and sleeping purposes. (Par. 106, C. H. H.)

Q. Is it true that California has a State law which prescribes that windows in apartment houses shall have fly screens?

A. The California State Housing Law, in section 69, says: "Whenever it is deemed necessary for the health of the occupants of any building (apartment house, hotel or dwelling) or for the proper sanitation or cleanliness of any such building," metal mosquito screening of at least 16 mesh, set in tight-fitting removable sash, shall be provided for each exterior door, window or other opening in the exterior walls. (Par. 228, C. H. H.)

Q. Would you please publish or send us the section or provisions in the State Housing Act of California which tells the required size of sleeping rooms in private dwellings?

A. Section 30 of the California State Housing Law prescribes the minimum requirements for sizes of sleeping rooms in dwellings and is quoted here in part as follows: "In every dwelling hereafter erected each room therein designed, built or intended for use of sleeping purposes, shall contain not less than 80 square feet of superficial floor area and every such room shall be designed so that the minimum width shall not be less than seven feet at any point within that portion of the room counted for computing the minimum area of 80 square feet." (Par. 107, C. H. H.)

* * *

L. A. CODE IS AMENDED

Ordinance No. 61254, amending section 14 of the Los Angeles Building Ordinance, is now effective. The changed ordinance allows the omission of wire glass in doors, transoms and side lights installed in existing corridor partitions in buildings of class A, provided the aggregate of the openings for such doors, transoms and side lights does not constitute more than 25 per cent

of the partition. Wire glass may also be omitted for similar openings in new corridor partitions installed in existing buildings in case 75 per cent of the partition work in the building has already been installed.

* * *

NEW CODE NEEDS CHANGES

The new building code recently enacted in Pomona would need to be amended to satisfy gas company officials, who contend that the requirements of the code are impractical regarding the venting of some types of gas appliances which the American Gas Association, after tests in its laboratories, recommends for use without vents. The city council is reported to have instructed the building inspector to interpret the new code in a practical manner and not inconsistent with suggestions offered by experts on the venting of gas appliances.

* * *

PLUMBERS' BOARD CREATED

A board to examine and register plumbers was created by the Pasadena city directors last month. The members of the examining board appointed by the city directors are E. O. Nay, master plumber; R. S. Scott, city plumbing inspector, and A. Brown, journeyman plumber. After successfully passing examination plumbers would be registered for one year according to the terms of the ordinance, which also prescribes fees as follows: Master plumbers, \$10; journeymen plumbers, \$5. Renewal of certificates would cost \$5 and \$2.50, respectively.

* * *

CLAY COMPANIES FORM INSTITUTE

Manufacturers of clay products in California announce the formation of a State-wide organization known as the Clay Products Institute with headquarters in the Architects' Building, Los Angeles, and offices for the northern district in San Francisco.

Some thirty manufacturers are reported to have joined the initial organization. Better and more uniform standards for building construction on the basis of public tests of building materials is reported to be one of the objectives of the new Institute. Careful study of building codes and other regulatory measures will be followed closely by the Institute, according to manufacturers of clay products. Research work will be carried on to develop plans that will insure the manufacture of clay products in the best approved methods.

Officers of the organization are Robert Linton, president, representing the Pacific Clay Products; George D. Clark, vice-president, representing N. Clark & Sons; H. B. Potter, treasurer, representing Gladding, McBean & Co. Seward C. Simons has been appointed secretary-manager of the Clay Products Institute. Mr. Simons has long been identified with organization work and resigned the post of manager of the Domestic Trade Department of the Los Angeles Chamber of Commerce to accept the managership of the new organization.

Gus Larson, of the Los Angeles Brick Company; G. A. Wild, of the Western Brick Company; W. W. Dennis, of the McNear Brick Company; N. A. Dickey, of the W. S. Dickey Clay Manufacturing Company, and Walter R. Simons, of the Simons Brick Company, with the officers, form the board of directors of the Clay Products Institute.

PROGRAM

THE FIRST CONVENTION STATE ASSOCIATION OF CALIFORNIA ARCHITECTS

CONVENTION HEADQUARTERS: Clift Hotel,
Geary and Taylor Streets, San Francisco,
Calif. Sessions will be held in the Florentine
Room (main dining-room) on the first floor.



Friday, October Fifth

9:00 a. m. to 11:00 a. m. Registration and
Reception.

9:00 a. m. to 11:00 a. m. State Executive
Board Meeting.

11:00 a. m. to 12:00 noon. Opening Session
of the Convention.

(a) Welcoming address by A. M. Edelman,
Chairman of the Executive Board.

Five-minute talks by the following:

(b) John J. Donovan: "Present Unsatisfactory Situation from the Point of View of the State Board of Architecture."

(c) H. Roy Kelley: "Present Unsatisfactory Situation from the Point of View of the Practicing Architect."

(d) Harris C. Allen: "Present Unsatisfactory Situation from the Point of View of Public Understanding."

(e) Frederick H. Meyer: "Need for Legislative Changes."

(f) Wm. H. Wheeler: "Need for Enforcement of State Act."

12:00 noon to 2:00 p. m. District Luncheons
conducted by District Advisers.

2:00 p. m. to 5:00 p. m. Convention Session.

6:45 p. m. Convention Dinner. Chairman,
Frederick H. Meyer. Musical Program
by Austin W. Sperry, baritone, and
Charles Bulotti, tenor. Uda Waldrop at
the piano.

Address by Robert Newton Lynch, Vice-
President and Manager of the San Francisco
Chamber of Commerce.

*[The program up to this point will be broadcast
by Station KYA.]*

Five-minute talks by the following:

(a) Myron Hunt: "Support of the Association by the A. I. A.; Its Influence and Guidance."

(b) Albert J. Evers: "Experience of State Board Relative to Qualifications of Applicants for Certificates."

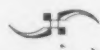
(c) Howard G. Bissell: "Developing Public Appreciation for Architecture."

(d) William I. Garren: "Prospects for the Future in the Practice of Architecture in California."

[Ten-minute recess]

Illustrated address by L. Marnus, Architect
of Denmark, on "Modern Danish Architecture."

Exhibition of Architectural Masterpieces.



Saturday, October Sixth

9:00 a. m. to 11:00 a. m. Convention Session.

11:00 a. m. to 12:00 noon. Address by Edwin
Bergstrom, Treasurer of the American
Institute of Architects, "The Architect's
Budget." (Delivered at the 1928 A. I. A.
Convention at St. Louis.)

2:00 p. m. Motor Trip through Burlingame
and Hillsborough to the estate of Garfield D. Merner (recipient of A. I. A.
Honor Award, 1927).

NORTHERN CALIFORNIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS MONTHLY BULLETIN

OFFICERS

HARRIS ALLEN, President
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W. C. HAYS, one year

SEPTEMBER, 1928, MEETING

The next regular meeting will be the annual meeting to be held at the Mark Hopkins Hotel on October 30, 1928. Dinner as usual, election of officers, reports of all standing committees.

The regular meeting of the Northern California Chapter, A. I. A., was held at the Mark Hopkins Hotel on Tuesday, September 25th, at 7:45 p. m.

The following members were present at the September meeting: Harris C. Allen, G. Fred Ashley, A. Appleton, John Bakewell, Jr., William K. Bartges, Morris Bruce, John H. Christie, Will G. Corlett, Ernest Coxhead, James S. Dean, Albert J. Evers, J. S. Fairweather, W. B. Farlow, William I. Garren, William C. Hays, Ernest Hildebrand, Lester Hurd, Raymond W. Jeans, H. H. Gutterson, Frederick H. Meyer, A. McF. McSweeney, Chester H. Miller, J. H. Mitchell, Charles F. Maury, Harris Osborn, Erle J. Osborne, T. Patterson Ross, Albert Schroepfer, Ralph Wyckoff, W. R. Yeland.

Guests present were: Irving F. Morrow, C. P. Hering, Morton Gleason, Carl I. Warnecke, Ernest E. Weihe.

MINUTES

The minutes of the previous meeting were approved as published.

GENERAL BUSINESS

Mr. C. P. Hering gave a short talk on Pacific Gas and Electric Company's new service to architects for giving immediate information in regard to gas and electric installations, placing of meters, range wiring and other data.

SPECIAL COMMITTEES

Mr. H. H. Gutterson made a report on honor awards for craftsmanship, stating that the jury had met and that there would be an exhibition in about three weeks in the southeast corner of the first floor of the Russ Building. The exact time could not be set as the jury must visit and examine the various submissions and executed works before finally making its awards.

Mr. William I. Garren, secretary of the State Association of California Architects, made a report showing the splendid progress made by this new organization, and the wholehearted support which it is receiving from all parts of the State. He gave a detailed program of the coming convention on October 5th and

6th, asking the support of all members of the Chapter for the new organization.

The Nominating Committee consists of: Morris M. Bruce, chairman; John Reid, Jr., Earle B. Bertz, A. Appleton, Lester W. Hurd.

The committee made a report through the chairman, Mr. Morris M. Bruce. The nominations presented were as follows: President, Harris C. Allen; Vice-President, H. H. Gutterson; Secretary-Treasurer, James H. Mitchell; Directors, Albert J. Evers, 3 years; Lester Hurd, 3 years.

PROGRAM

Mr. Morton Gleason sang several delightful solos which were enthusiastically encored.

The program for the evening was a discussion on "Modernism" and the use of "Historic Precedent."

Mr. Irving F. Morrow spoke very ably and convincingly on the necessity for freeing modern design from the shackling influence of forms and styles inherited from entirely different construction methods and social necessities of the past.

Mr. Ernest Weihe made a strong plea for a "Modernism" that recognizes the value of past experience, that uses traditional style intelligently, and that finds in the beautiful historic forms of design and decoration a medium for expression, modified, perhaps, to suit present-day materials and conditions.

Both speakers were accorded much applause for their interesting discourses, which so clearly reflected and analyzed present-day schools of thought.

Mr. Gleason, accompanied by Mr. Harris Allen, favored the meeting with several further vocal selections.

There being no further business, the meeting adjourned.

* * *

The Architectural Division of the Los Angeles Board of Education, 1445 South San Pedro street, Los Angeles, is completing plans for a group of high school buildings to be erected at the Audubon Junior High School site. There will be five buildings of brick and concrete construction to cost \$350,000.

* * *

Architect George D. Riddle, 203 Central Building, Long Beach, is preparing preliminary plans for a two-story frame and stucco apartment building to be erected in Long Beach by the Monarch Construction Company, Central Building. The building will cost \$80,000.

INSTITUTE AND CLUB MEETINGS

Pasadena Architectural Club to Have Sketch Competition

Members of the Pasadena Architectural Club are busy these days making sketches of architectural subjects which they will submit in their second annual sketch competition.

The object of the competition is to stimulate interest in outdoor sketching. The competition is open to all members of the Pasadena Architectural Club except those known as professional renderers. The work must be entirely free-hand and sketched directly from the subject and made within the current year.

Prizes have been donated by the Pasadena Blue Print Company and the Crown Blue Print Company of this city. There will be four prizes—two for each class.

Class A will include sketches in pencil, pen and ink, charcoal or lithograph, crayon and either medium.

Class B will include color sketches, water color, oil pastel or colored crayon.

The closing date of the competition will be November 8, 1928, and sketches must be in the committee's hands by that date.

* * *

Oregon State Chapter, A. I. A.

Following the adjournment of the summer months, the Oregon State Chapter, A. I. A., held its first meeting of the fall season on the third Tuesday of September. While the meeting was fairly well attended, nothing of any importance transpired.

During the third week of October the Chapter will entertain a Danish lecturer, L. Marnus, who has been giving a great number of lectures throughout the country on Danish architecture from the medieval period to the present day. The lecture will be richly illustrated with lantern slides, so the Chapter looks forward to this event with considerable pleasure.

President Jamieson Parker has just returned to Portland after a three months' trip throughout Europe.

* * *

Washington State Chapter, A. I. A.

The regular meetings will be resumed Thursday, October 4th, at which time George Gove, a member of the Chapter, will give an account of his recent six months' architectural tour in Europe. The Golf Tournament is now in the concluding round, with Messrs. Holms and Schack competing for honors. The prizes will be awarded at the regular Chapter meeting in October.

* * *

Architect Ralph Flewelling announces removal of offices to Suite 7-9, Beverly Arcade Building, 450 North Beverly drive, Beverly Hills, California.

EXHIBITION OF PHOTOGRAPHS OF GERMAN BRICKWORK

American students of architecture have always given most of their attention in their tours abroad to Italy, France and England, touching incidentally Germany, Russia and Holland. As a result most of them have missed more or less completely the wonderful brickwork of Northern Germany, which, generally speaking, has been comparatively little known. That it is quite out of the ordinary, both from the viewpoint of craftsmanship and daring architectural treatment, is clearly established by the remarkable exhibit of brick architecture, both medieval and modern, which is to be shown from October 5th to 12th in the Arcade of the Monadnock Building, San Francisco.

Divided into five groups, the exhibit of 500 photographs traces with marked fidelity the progress of German brickwork from about the eleventh century. Four of them are devoted to medieval construction, showing churches, defensive structures, secular public buildings and burghers' homes. The fifth covers the field for the last 200 years, with special attention to the strictly modern construction in which the German architects have surpassed those of all Europe in the originality and daring of their conceptions. An instance is the recently completed Chile Building in Hamburg, which takes the form of a ship, with prow, stern and promenade decks clearly outlined.

Closely approaching the modern types one will note in this remarkable exhibit the gradual change in architectural ideas, the slow development of ideals which held for several centuries to give way in the last half century to a daring of conception and a boldness of execution that are distinctly and alone German, and German only. Perhaps the Dutch architects come most nearly to approaching it in these later years.

* * *

THE COURT "EL PASEO" OF CARMEL

[Concluded from page 35]

difficult to work to good advantage, and as a result the photographs that can be gotten in no degree do full justice to the work. However, those views which we show here may serve to suggest something of the promise of the place; to create, as it were, a sense of expectation about it, which will certainly be amply fulfilled by a personal visit to and close inspection of the court.

BOOK REVIEWS

"*Drawing with Pen and Ink*," by Arthur L. Guptill. With an introduction by Franklin Booth. 444 pages, 9x12. Over 800 illustrations. Bound in silk pattern cloth. Price, \$8.50. The Pencil Points Press, Inc., 419 Fourth avenue, New York City.

Like its companion book, "Sketching and Rendering in Pencil," this book is based partly on lectures and instruction given by the author in his classes at Pratt Institute, Brooklyn, N. Y., and partly on his experience as a professional illustrator and as an architectural renderer.

The volume offers much of value to everyone, whether novice or adept, who is interested in the art of drawing with pen and ink. The chapters follow the work of the student from the beginning, with instructions and suggestions about pens, ink, drawing paper, rulers, erasers, etc., up to the final chapters treating of special matters. An attempt has been made to preserve the unity of each chapter so if read by itself it will have a complete meaning, making the book valuable as a reference.

The book offers practical instruction in the art of pen drawing, rather than a statement of facts concerning its history or a discussion of the relative merits of the works of its followers. The student and draftsman will find it to be a sound and complete guide for the study of pen and ink and its various techniques, even through the use of colored inks.

* * *

MANUFACTURERS' ANNOUNCEMENTS

DATA ON ELECTRIC DISHWASHERS

The Walker Dishwasher Corporation of Syracuse, New York, have issued an attractive booklet entitled "The Dawn of a New Day." This attractively printed booklet gives complete data on the Walker electric dishwasher sink and will be found of interest and value by architects and contractors. Copies can be obtained by writing to Walker Electric Dishwasher Company, 243 South Western avenue, Los Angeles; L. E. Kincaid, 768 Mission street, San Francisco, or Domestic Engineering Co., 194 Tenth street, Portland.

* * *

NEW ROOFING BOOKLET

The El Rey Products Company has issued a new booklet, 8x11 inches in size, consisting of 28 pages, containing a complete manual of tables and instruction for laying shingles and roofing rolls, with types, sizes and general description of different styles of their products. Copies may be procured by writing to the Los Angeles office at 1633 North San Pablo street.

U. S. CIVIL SERVICE EXAMINATIONS

The United States Civil Service Commission announces the following open competitive examinations: Principal architectural draftsman, senior architectural draftsman, architectural draftsman.

Applications for the above-named positions must be on file with the Civil Service Commission at Washington, D. C., not later than October 24.

The examinations are to fill vacancies in the Departmental Service, Washington, D. C., and in positions requiring similar qualifications throughout the United States.

The entrance salaries are \$2,300 a year for principal architectural draftsman, \$2,000 a year for senior architectural draftsman and \$1,800 a year for architectural draftsman. Higher-salaried positions are filled through promotion.

Competitors will not be required to report for examination at any place, but will be rated on their education, experience and fitness and specimens of drawing and lettering to be filed with the application.

Full information may be obtained from the United States Civil Service Commission, Washington, D. C., or from the secretary of the United States Civil Service Board of Examiners at the post-office or custom-house in any city.

* * *

Architect J. Harold MacDowell, New York City, has been commissioned to prepare plans for an auditorium building to be erected in Long Beach. Cost of the building is to be \$1,400,000.

* * *

Architect H. C. Baumann, 251 Kearny street, San Francisco, has completed plans for a seven-story and basement steel frame and concrete hotel building to be erected in Fairfax, Marin county, by the Western Management and Finance Company, First National Bank Building, San Francisco. There will be a golf course and club building and it is estimated that the entire project will cost \$1,250,000.

* * *

THE ROBERT DOLLAR BUILDING

[Concluded from page 32.]

the front of the office is a decorative fireplace fourteen feet high showing the modeled tile effect in lintel.

The ceiling is hand-hewed redwood, with exposed trusses which are slightly sand-papered after hand-hewing to accent the tool effect and then given a coat of acetic acid and iron stain and then oil-filled to produce a fawn gray background to the stencils, which in turn echoes some of the colors on the walls. This work was executed by L. S. Stockford of Los Angeles.

The wrought iron of the trusses was oiled, lightly powdered with aluminum and wiped to accent the glint of the metal.

The main entrance shows characteristic details of Charles McCall's work in the tying-in of the caps and shafts.

This is the most interesting of a series designed by Charles McCall including the Los Angeles and San Francisco passenger offices.

SAN FRANCISCO ARCHITECTURAL CLUB

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President.....LAWRENCE F. KEYSER Secretary.....RUSSELL B. COLEMAN
Vice-President.....HARRY LANGLEY Treasurer.....WILLIAM HANSON
Directors:.....C. J. SLY.....ED. COUNTER.....THEO. G. RUEGG



MEMBERS of the San Francisco Architectural Club gathered on the evening of September 12th for their annual Atelier dinner. The affair was held in the club rooms, whose walls were decorated for the occasion with problems in design and the work of the various club members. The main event of the evening was the presentation of etchings to Mr. Weihe and Mr. Frick in appreciation of their services and interest as patrons. Mr. Weihe replied with an acceptance speech, expressing his pleasure for the thoughtfulness of the students, and urging them to try for the scholarships as offered by the Beaux-Arts Institute of Design. He also complimented the boys of the Order Class on their progress within the past few months, and mentioned especially Mr. Neilson, who took first prize, and Mr. Scoma, who took second prize for the best club work of the present year. The prizes were donated by the club instructor and a Mr. Cronin. Mr. Frick also made a short speech, thanking the students for his etching.

Messrs. Gould and Krause, old-timers of the club, held the floor for some time and the crowd quite spell-bound with their reminiscences of "the good old days," when beer was beer, and as a result of that fact every draughting room was an atelier instead of a dull place of standardized schedules and order as it now is. Al Williams followed these pleasant memories with a brief talk on his plans and aims for the detail class. President Lawrence Keyser closed the speech-making of the evening with a few remarks on club loyalty; defining that quality as something more than mere moral support and pointedly extending it to the prompt payment of dues and the participation in educational, social and other club activities and other such practical matters.

Following the speeches was an election for Massier and Sous-Massier. Ralph Berger, who has been Sous-Massier for the past year, was elected Massier and Ciampi was named Sous-Massier.

The club trip to the Lincoln plant of the Gladding-McBean Company came off, as scheduled, on the weekend of September 21-23. The boys departed on the Sacramento river boat early Friday evening and were served dinner aboard the vessel. Owing to the excessive warmth of the night, sleep was practically impossible. Only a few optimistic souls attempted it at all; the greater part of the crowd spent the night and the better part of the early morning on the upper decks, beguiling themselves with banter and chaff.

The party landed in Sacramento around six in the morning and after an eight o'clock breakfast were driven to the plant at Lincoln, where an inspection of the premises consumed several hours. After a late though sumptuous lunch of chicken and other choice edibles and beverages, two or three hours were spent

in lounging about, swimming or other sports, depending upon how the participant bore up under the weather and general exertion of the trip. The boys were returned to their boat during the late afternoon and in the evening the return trip to San Francisco got under way.

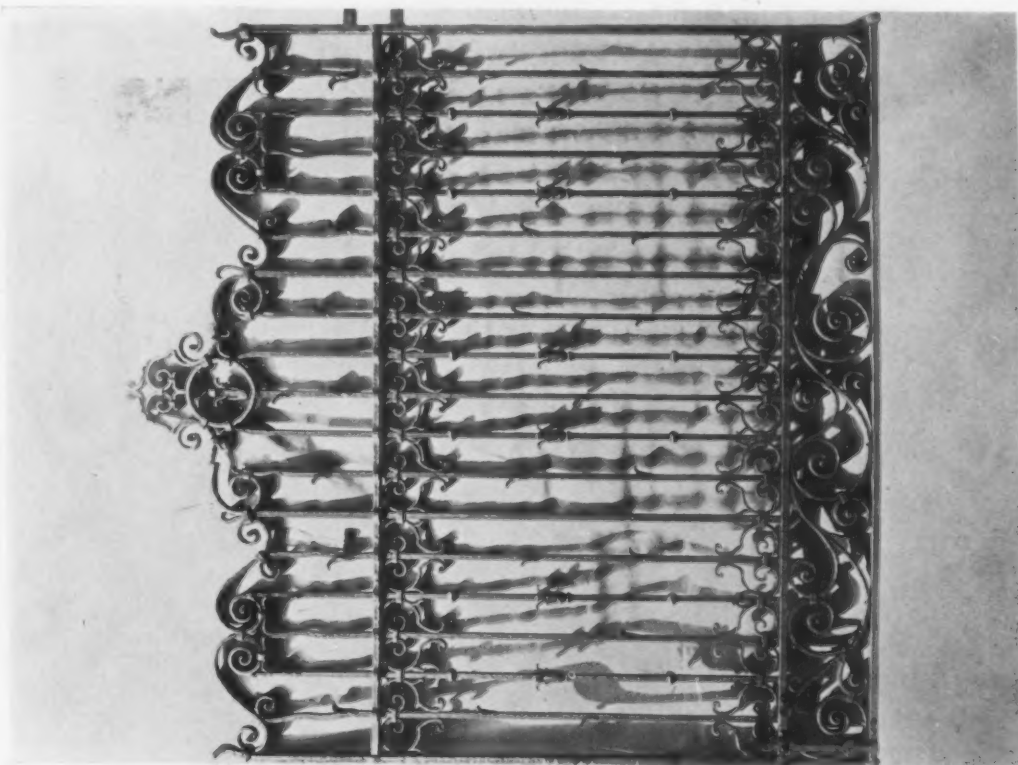
With vacations over, the club's regular schedule of fall and winter classes is now in full operation. Groups in Engineering, Detail, History of Architecture, Orders and Designs are meeting weekly. A class in Water Color is forming and it is hoped that general interest in this subject may be revived. Some of the members are carrying two or more classes, so that the club rooms and draughting tables are busy places every evening of the week.

Instructors in charge of classes are: Engineering, C. J. Sly; Architectural Detail, Al Williams; History of Architecture, Jacques Schneur; Water Color, Mr. De-Gastyne.

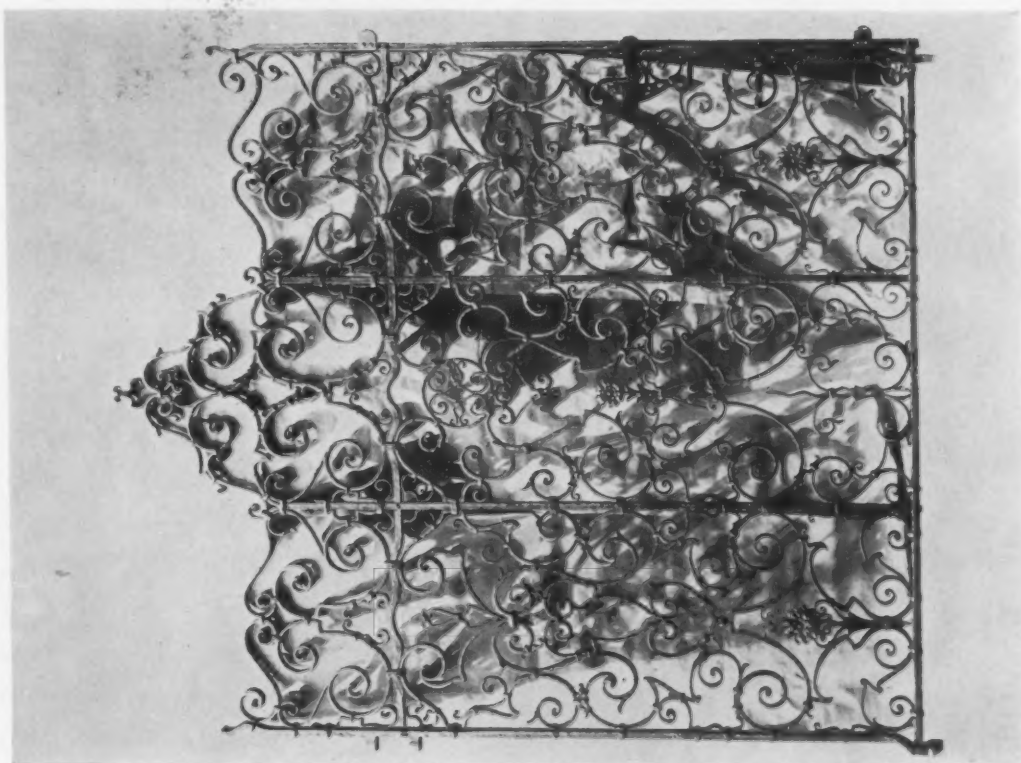
By way of lighter recreation and diversion, a theater party has been arranged for the evening of Wednesday, October 10. The Alcazar Theater, playing, on that date, *Antonia*, starring Marjorie Rambeau, will be honored by the presence of the Architectural Club members, pleasure and amusement bent.



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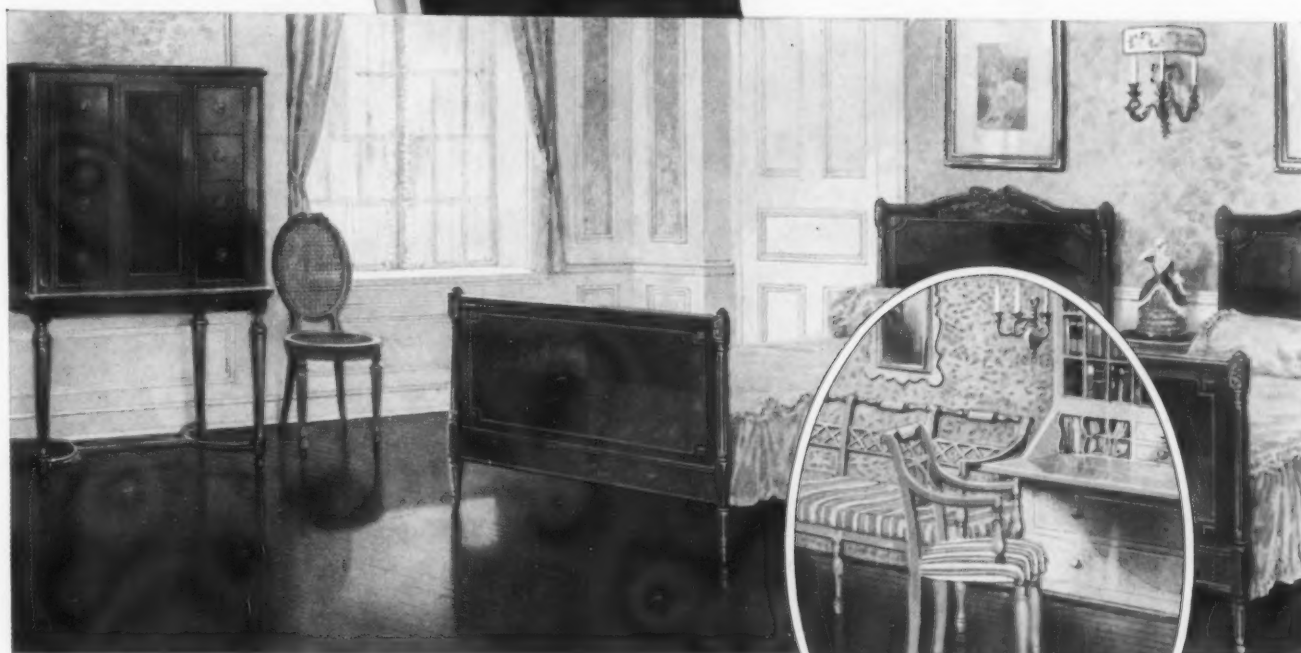
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IN THE PROFESSION

Architect Edwin Snyder, Berkeley Hotel, Berkeley, is preparing plans for a one-story frame and stucco residence for Mr. R. T. Cowan.

* * *

Architect Edwin L. Snyder, 2045 Shattuck avenue, Berkeley, is preparing plans for a six-story class C apartment building to cost \$85,000.

* * *

Architect Frederick H. Reimers, 1624 Franklin street, Oakland, is preparing preliminary plans for a two-story frame and stucco residence costing \$10,000 for Mr. Edward W. Engs, Jr.

* * *

Architects Morgan, Walls and Clements, 1134 Van Nuys Building, Los Angeles, are preparing plans for a store, office and market building to be erected in Glendale by Mr. W. T. Jefferson.

* * *

Architects Pope and Burton, 207 Beaux Arts Building, Los Angeles, are preparing plans for a new church building to be erected at Phoenix, Arizona, for the Church of the Latter-Day Saints.

* * *

Architects Bliss and Fairweather, Balboa Building, San Francisco, are preparing plans for a one-story brick warehouse building to be built in Berkeley by the Continental Baking Company. Estimated cost is \$125,000.

* * *

Architects Marston and Maybury, 25 South Euclid avenue, Pasadena, are completing plans for a two-story and basement reinforced concrete church at Tustin, Orange county, for the First Presbyterian Church.

* * *

Architect D. A. Jaekle, 395 Justin drive, San Francisco, is preparing plans for a two-story frame and stucco residence containing eight rooms and costing \$10,000, to be built in the Parkside district, San Francisco, by Rose Brothers.

* * *

Architect C. F. Whittlesey, 618 South Western avenue, Los Angeles, is preparing plans for a hotel building to be erected at Bishop for Mr. Broadway. It will be of reinforced concrete construction and will cost \$150,000.

* * *

Architects Blaine and Olsen, 1765 Broadway, Oakland, have been commissioned by the Oakland Board of Education to prepare plans for a three-story concrete addition to the Crocker Highland School costing \$125,000.

* * *

Architect Leonard L. Jones, 2504 West Seventh street, Los Angeles, is preparing plans for a six-story and basement class A apartment building for Mr. Charles A. Westgate. The building will be of reinforced concrete construction and cost \$200,000.

Architect Robert H. Orr, 1300 Corporation Building, Los Angeles, is preparing plans for a church with seating capacity of 1250 and a Sunday school building with assembly hall and classrooms for the Church of the Brethren. The estimated cost is \$125,000.

* * *

Architect W. P. Major, Western Pacific Building, Los Angeles, is completing plans for a three-story and basement addition to a class A mercantile building at 449 Pine avenue for S. H. Kress Company. The improvements will cost \$100,000.

* * *

Architect Albert F. Roller, 1301 Crocker First National Bank Building, San Francisco, is preparing plans for a one-story and basement reinforced concrete bank building, costing \$20,000, to be erected in Suisun by the Solano County Bank.

* * *

Architect W. E. Schirmer, 700 Twenty-first street, Oakland, is preparing plans for a two-story frame and stucco residence containing 10 rooms and three baths and costing \$35,000 for Mr. Sorensen. Mr. Schirmer is also preparing plans for a two-story frame and stucco residence costing \$40,000 for Mr. S. C. Fish.

* * *

Architects Edwards and Schary, 525 Market street, San Francisco, are preparing preliminary plans for a civic auditorium, club house, swimming pool and children's playground to be erected by the city of South San Francisco as the first unit of a civic center project. It is estimated that the improvement will cost \$200,000.

* * *

Architect Claud Beelman, 1019 Union Bank Building, Los Angeles, is preparing plans for a twelve-story and basement class A store and office building to be erected at Eighth and Hill streets, Los Angeles, for the Sun Realty Company. It will be of reinforced concrete construction and cost \$800,000.

* * *

Architect Charles McCall, 1404 Franklin street, Oakland, is preparing plans for a two-story frame and stucco residence costing \$12,000 for Mrs. R. Lowry. Mr. McCall is also preparing plans for fitting up banking quarters on the ground floor of the new Robert Dollar Annex. The Bank of Montreal, 333 California street, will occupy these quarters.

* * *

Architect Myron Hunt, 1107 Hibernian Building, Los Angeles, has been commissioned to prepare plans for a four-story class A building to be erected at 325 South Boyle avenue for the Hebrew Sheltering Home for the Aged Association. The building will contain a synagogue to seat 500 people. The building will be of reinforced concrete construction and cost \$200,000.

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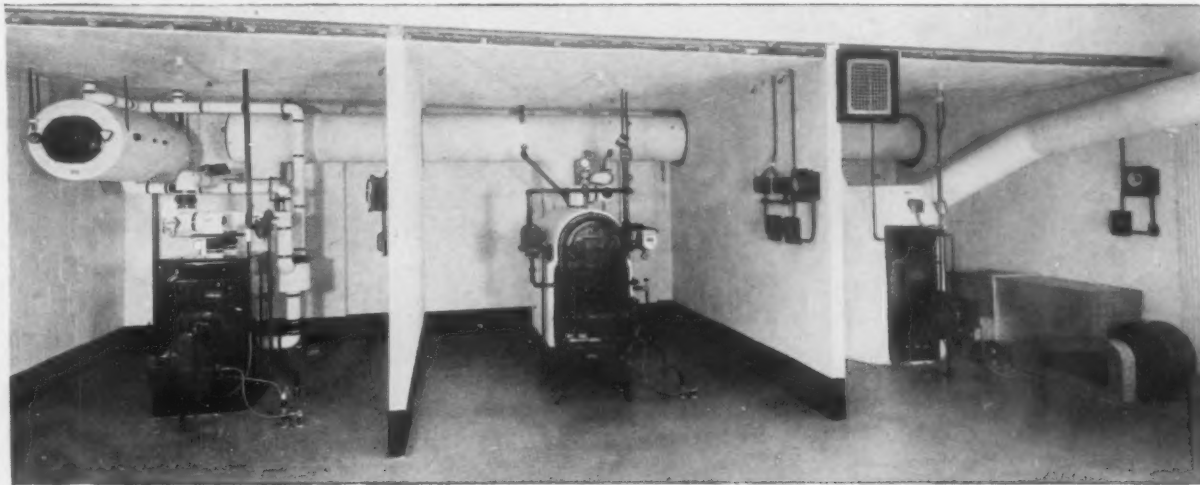
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Queen Anne High School, Seattle.
Maple Leaf School, Seattle.
Lake Burien School, Seattle.
Mt. Angel College, Portland.
Redmond High School, Redmond, Wn.
Lake Stevens High School, Lake Stevens, Wn.
Tolt High School, Carnation, Wn.
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Architect Albert C. Martin, 228 Higgins Building, Los Angeles, has been commissioned to prepare plans for a new college building to be erected at Western avenue and Los Feliz boulevard for Immaculate Heart College. The construction will be of brick and concrete with stucco exterior and clay tile roof and will cost about \$200,000.

* * *

Architect Henry Mackay, 803 Pacific Southwest Bank Building, Pasadena, is preparing preliminary plans for a twelve-story class A bank and office building to be erected in Los Angeles. The building will cost \$2,000,000.

* * *

Architect Fred Reimers, 1624 Franklin street, Oakland, is preparing plans for a two-story frame and stucco residence to cost \$15,000 and to be erected in San Francisco by Mr. Bud Howard.

* * *

Architect Louis Gill, Sefton Building, San Diego, is preparing plans for a two-story reinforced concrete clinic building to be erected in Carmel, Monterey county. The building will cost \$75,000.

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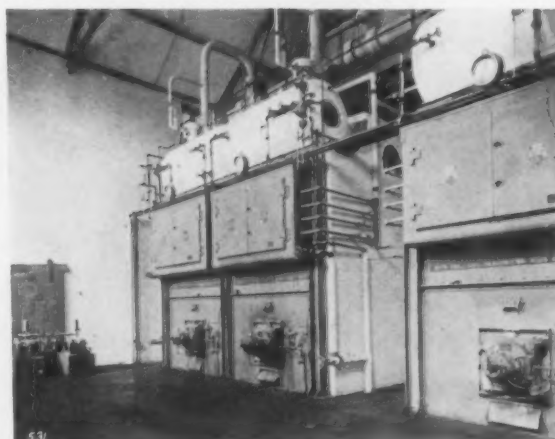
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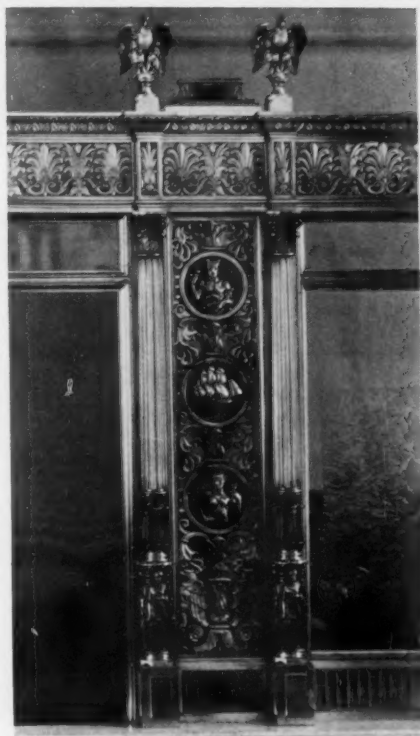
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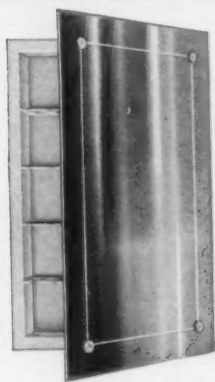
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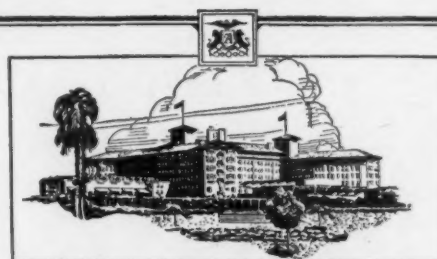
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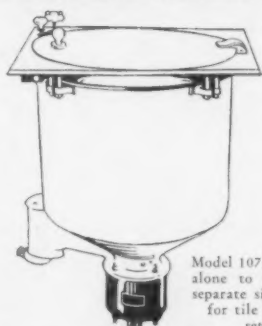
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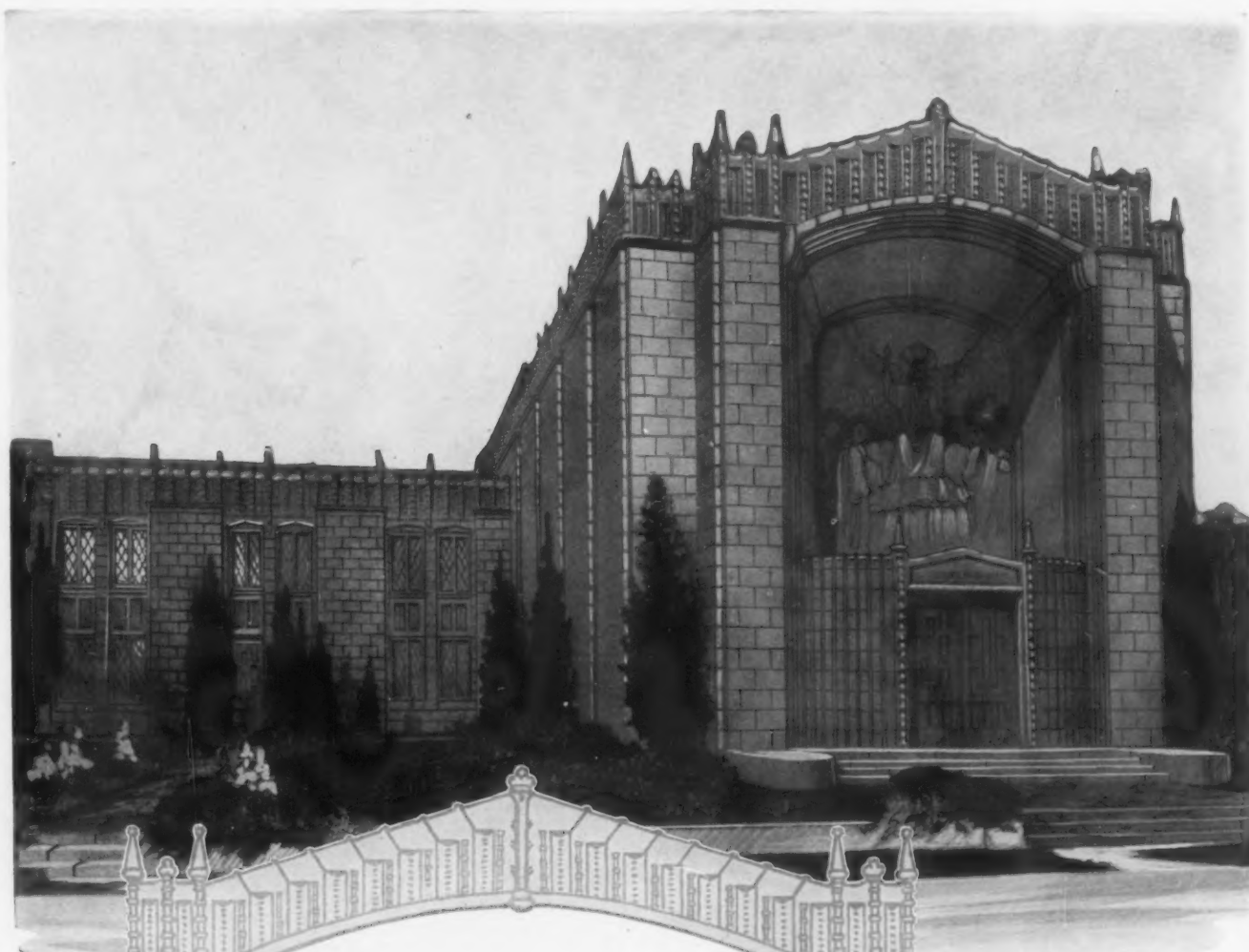
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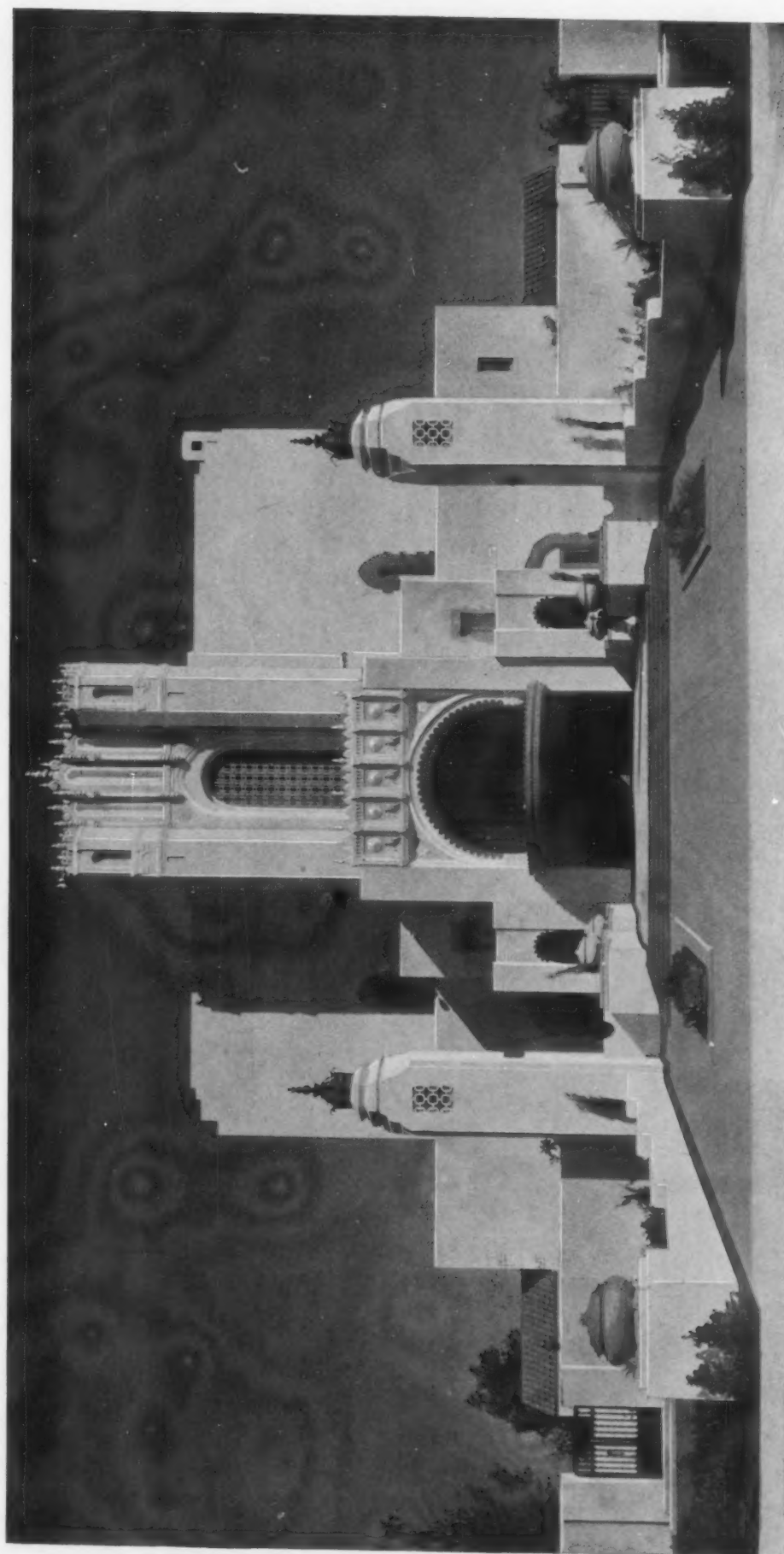
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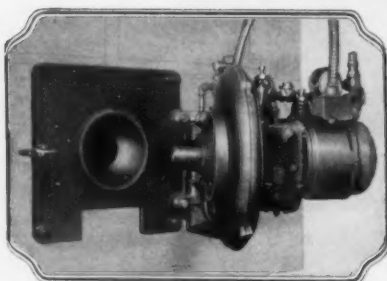
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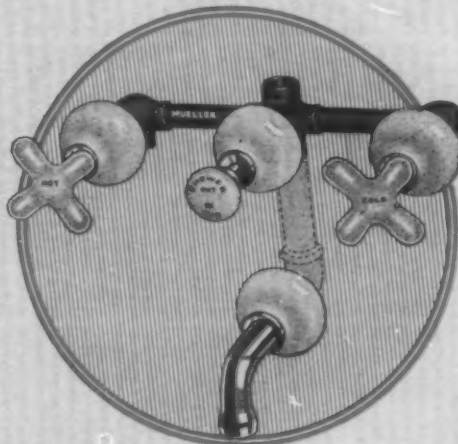
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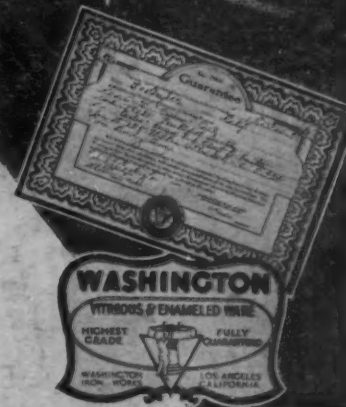
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INSTITUTE AND CLUB MEETINGS

Pasadena Architectural Club to Have Sketch Competition

Members of the Pasadena Architectural Club are busy these days making sketches of architectural subjects which they will submit in their second annual sketch competition.

The object of the competition is to stimulate interest in outdoor sketching. The competition is open to all members of the Pasadena Architectural Club except those known as professional renderers. The work must be entirely free-hand and sketched directly from the subject and made within the current year.

Prizes have been donated by the Pasadena Blue Print Company and the Crown Blue Print Company of this city. There will be four prizes—two for each class.

Class A will include sketches in pencil, pen and ink, charcoal or lithograph, crayon and either medium.

Class B will include color sketches, water color, oil pastel or colored crayon.

The closing date of the competition will be November 8, 1928, and sketches must be in the committee's hands by that date.

* * *

Oregon State Chapter, A. I. A.

Following the adjournment of the summer months, the Oregon State Chapter, A. I. A., held its first meeting of the fall season on the third Tuesday of September. While the meeting was fairly well attended, nothing of any importance transpired.

During the third week of October the Chapter will entertain a Danish lecturer, L. Marnus, who has been giving a great number of lectures throughout the country on Danish architecture from the medieval period to the present day. The lecture will be richly illustrated with lantern slides, so the Chapter looks forward to this event with considerable pleasure.

President Jamieson Parker has just returned to Portland after a three months' trip throughout Europe.

* * *

Washington State Chapter, A. I. A.

The regular meetings will be resumed Thursday, October 4th, at which time George Gove, a member of the Chapter, will give an account of his recent six months' architectural tour in Europe. The Golf Tournament is now in the concluding round, with Messrs. Holms and Schack competing for honors. The prizes will be awarded at the regular Chapter meeting in October.

* * *

Architect Ralph Flewelling announces removal of offices to Suite 7-9, Beverly Arcade Building, 450 North Beverly drive, Beverly Hills, California.

EXHIBITION OF PHOTOGRAPHS OF GERMAN BRICKWORK

American students of architecture have always given most of their attention in their tours abroad to Italy, France and England, touching incidentally Germany, Russia and Holland. As a result most of them have missed more or less completely the wonderful brickwork of Northern Germany, which, generally speaking, has been comparatively little known. That it is quite out of the ordinary, both from the viewpoint of craftsmanship and daring architectural treatment, is clearly established by the remarkable exhibit of brick architecture, both medieval and modern, which is to be shown from October 5th to 12th in the Arcade of the Monadnock Building, San Francisco.

Divided into five groups, the exhibit of 500 photographs traces with marked fidelity the progress of German brickwork from about the eleventh century. Four of them are devoted to medieval construction, showing churches, defensive structures, secular public buildings and burghers' homes. The fifth covers the field for the last 200 years, with special attention to the strictly modern construction in which the German architects have surpassed those of all Europe in the originality and daring of their conceptions. An instance is the recently completed Chile Building in Hamburg, which takes the form of a ship, with prow, stern and promenade decks clearly outlined.

Closely approaching the modern types one will note in this remarkable exhibit the gradual change in architectural ideas, the slow development of ideals which held for several centuries to give way in the last half century to a daring of conception and a boldness of execution that are distinctly and alone German, and German only. Perhaps the Dutch architects come most nearly to approaching it in these later years.

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THE COURT "EL PASEO" OF CARMEL

[Concluded from page 35]

difficult to work to good advantage, and as a result the photographs that can be gotten in no degree do full justice to the work. However, those views which we show here may serve to suggest something of the promise of the place; to create, as it were, a sense of expectation about it, which will certainly be amply fulfilled by a personal visit to and close inspection of the court.

BOOK REVIEWS

"*Drawing with Pen and Ink*," by Arthur L. Guptill. With an introduction by Franklin Booth. 444 pages, 9x12. Over 800 illustrations. Bound in silk pattern cloth. Price, \$8.50. The Pencil Points Press, Inc., 419 Fourth avenue, New York City.

Like its companion book, "Sketching and Rendering in Pencil," this book is based partly on lectures and instruction given by the author in his classes at Pratt Institute, Brooklyn, N. Y., and partly on his experience as a professional illustrator and as an architectural renderer.

The volume offers much of value to everyone, whether novice or adept, who is interested in the art of drawing with pen and ink. The chapters follow the work of the student from the beginning, with instructions and suggestions about pens, ink, drawing paper, rulers, erasers, etc., up to the final chapters treating of special matters. An attempt has been made to preserve the unity of each chapter so if read by itself it will have a complete meaning, making the book valuable as a reference.

The book offers practical instruction in the art of pen drawing, rather than a statement of facts concerning its history or a discussion of the relative merits of the works of its followers. The student and draftsman will find it to be a sound and complete guide for the study of pen and ink and its various techniques, even through the use of colored inks.

* * *

MANUFACTURERS' ANNOUNCEMENTS

DATA ON ELECTRIC DISHWASHERS

The Walker Dishwasher Corporation of Syracuse, New York, have issued an attractive booklet entitled "The Dawn of a New Day." This attractively printed booklet gives complete data on the Walker electric dishwasher sink and will be found of interest and value by architects and contractors. Copies can be obtained by writing to Walker Electric Dishwasher Company, 243 South Western avenue, Los Angeles; L. E. Kincaid, 768 Mission street, San Francisco, or Domestic Engineering Co., 194 Tenth street, Portland.

* * *

NEW ROOFING BOOKLET

The El Rey Products Company has issued a new booklet, 8x11 inches in size, consisting of 28 pages, containing a complete manual of tables and instruction for laying shingles and roofing rolls, with types, sizes and general description of different styles of their products. Copies may be procured by writing to the Los Angeles office at 1633 North San Pablo street.

U. S. CIVIL SERVICE EXAMINATIONS

The United States Civil Service Commission announces the following open competitive examinations: Principal architectural draftsman, senior architectural draftsman, architectural draftsman.

Applications for the above-named positions must be on file with the Civil Service Commission at Washington, D. C., not later than October 24.

The examinations are to fill vacancies in the Departmental Service, Washington, D. C., and in positions requiring similar qualifications throughout the United States.

The entrance salaries are \$2,300 a year for principal architectural draftsman, \$2,000 a year for senior architectural draftsman and \$1,800 a year for architectural draftsman. Higher-salaried positions are filled through promotion.

Competitors will not be required to report for examination at any place, but will be rated on their education, experience and fitness and specimens of drawing and lettering to be filed with the application.

Full information may be obtained from the United States Civil Service Commission, Washington, D. C., or from the secretary of the United States Civil Service Board of Examiners at the post-office or custom-house in any city.

* * *

Architect J. Harold MacDowell, New York City, has been commissioned to prepare plans for an auditorium building to be erected in Long Beach. Cost of the building is to be \$1,400,000.

* * *

Architect H. C. Baumann, 251 Kearny street, San Francisco, has completed plans for a seven-story and basement steel frame and concrete hotel building to be erected in Fairfax, Marin county, by the Western Management and Finance Company, First National Bank Building, San Francisco. There will be a golf course and club building and it is estimated that the entire project will cost \$1,250,000.

* * *

THE ROBERT DOLLAR BUILDING

[Concluded from page 32.]

the front of the office is a decorative fireplace fourteen feet high showing the modeled tile effect in lintel.

The ceiling is hand-hewed redwood, with exposed trusses which are slightly sand-papered after hand-hewing to accent the tool effect and then given a coat of acetic acid and iron stain and then oil-filled to produce a fawn gray background to the stencils, which in turn echoes some of the colors on the walls. This work was executed by L. S. Stockford of Los Angeles.

The wrought iron of the trusses was oiled, lightly powdered with aluminum and wiped to accent the glint of the metal.

The main entrance shows characteristic details of Charles McCall's work in the tying-in of the caps and shafts.

This is the most interesting of a series designed by Charles McCall including the Los Angeles and San Francisco passenger offices.

SAN FRANCISCO ARCHITECTURAL CLUB

Member Architectural Clubs' Transfer System Western States Headquarters: Society Beaux Arts Architects

President.....LAWRENCE F. KEYSER Secretary.....RUSSELL B. COLEMAN
Vice-President.....HARRY LANGLEY Treasurer.....WILLIAM HANSON
Directors:.....C. J. SLY.....ED. COUNTER.....THEO. G. RUEGG



MEMBERS of the San Francisco Architectural Club gathered on the evening of September 12th for their annual Atelier dinner. The affair was held in the club rooms, whose walls were decorated for the occasion with problems in design and the work of the various club members. The main event of the evening was the presentation of etchings to Mr. Weihe and Mr. Frick in appreciation of their services and interest as patrons. Mr. Weihe replied with an acceptance speech, expressing his pleasure for the thoughtfulness of the students, and urging them to try for the scholarships as offered by the Beaux-Arts Institute of Design. He also complimented the boys of the Order Class on their progress within the past few months, and mentioned especially Mr. Neilson, who took first prize, and Mr. Scoma, who took second prize for the best club work of the present year. The prizes were donated by the club instructor and a Mr. Cronin. Mr. Frick also made a short speech, thanking the students for his etching.

Messrs. Gould and Krause, old-timers of the club, held the floor for some time and the crowd quite spell-bound with their reminiscences of "the good old days," when beer was beer, and as a result of that fact every draughting room was an atelier instead of a dull place of standardized schedules and order as it now is. Al Williams followed these pleasant memories with a brief talk on his plans and aims for the detail class. President Lawrence Keyser closed the speech-making of the evening with a few remarks on club loyalty; defining that quality as something more than mere moral support and pointedly extending it to the prompt payment of dues and the participation in educational, social and other club activities and other such practical matters.

Following the speeches was an election for Massier and Sous-Massier. Ralph Berger, who has been Sous-Massier for the past year, was elected Massier and Ciampi was named Sous-Massier.

The club trip to the Lincoln plant of the Gladding-McBean Company came off, as scheduled, on the weekend of September 21-23. The boys departed on the Sacramento river boat early Friday evening and were served dinner aboard the vessel. Owing to the excessive warmth of the night, sleep was practically impossible. Only a few optimistic souls attempted it at all; the greater part of the crowd spent the night and the better part of the early morning on the upper decks, beguiling themselves with banter and chaff.

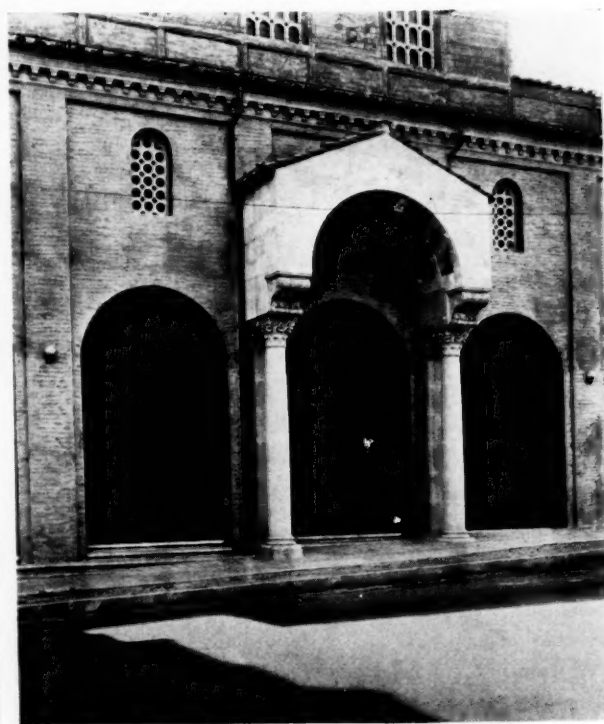
The party landed in Sacramento around six in the morning and after an eight o'clock breakfast were driven to the plant at Lincoln, where an inspection of the premises consumed several hours. After a late though sumptuous lunch of chicken and other choice edibles and beverages, two or three hours were spent

in lounging about, swimming or other sports, depending upon how the participant bore up under the weather and general exertion of the trip. The boys were returned to their boat during the late afternoon and in the evening the return trip to San Francisco got under way.

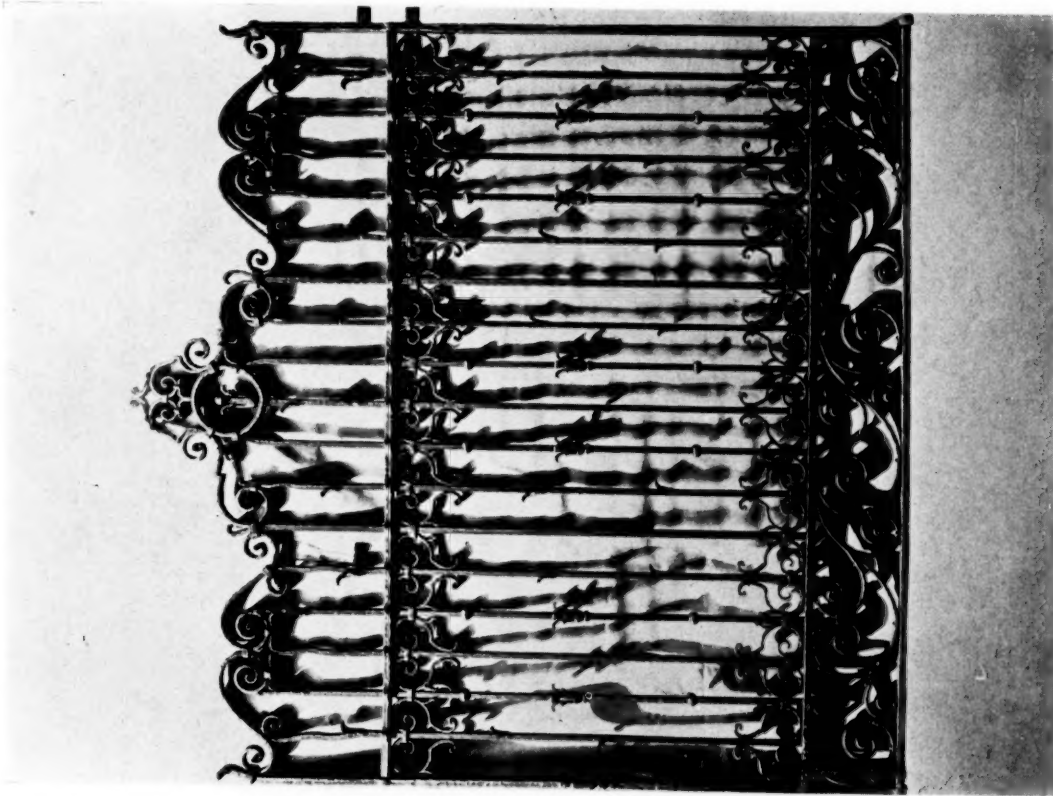
With vacations over, the club's regular schedule of fall and winter classes is now in full operation. Groups in Engineering, Detail, History of Architecture, Orders and Designs are meeting weekly. A class in Water Color is forming and it is hoped that general interest in this subject may be revived. Some of the members are carrying two or more classes, so that the club rooms and draughting tables are busy places every evening of the week.

Instructors in charge of classes are: Engineering, C. J. Sly; Architectural Detail, Al Williams; History of Architecture, Jacques Schneir; Water Color, Mr. De-Gastyne.

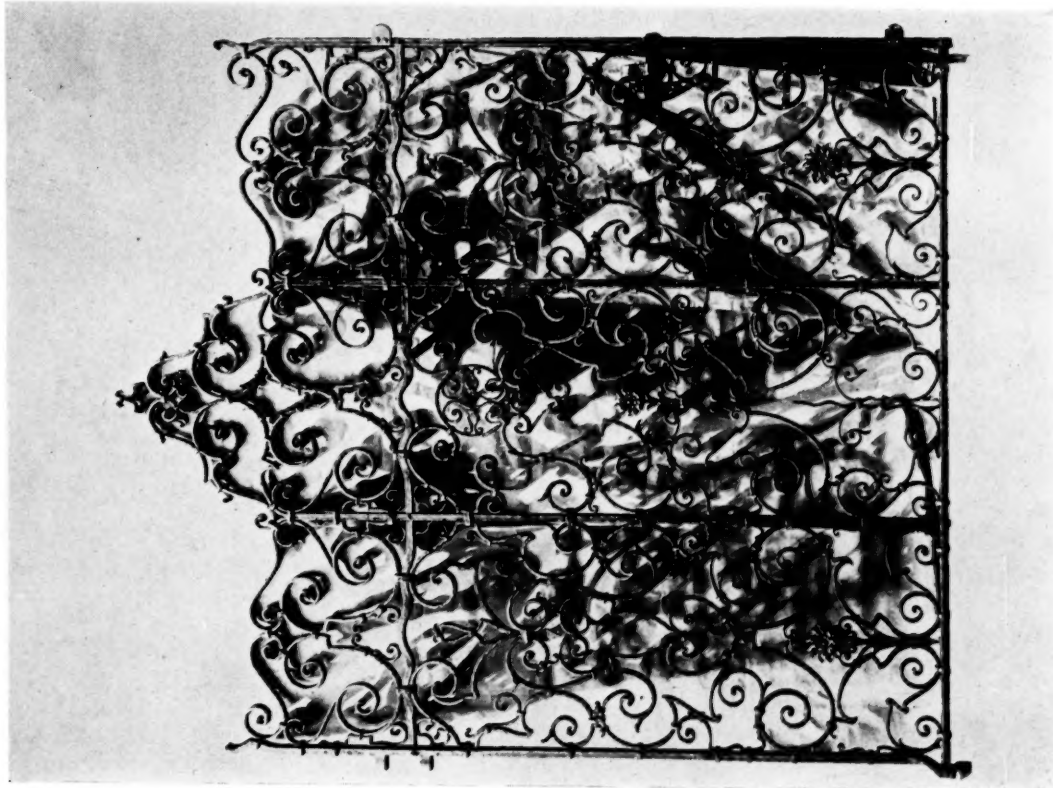
By way of lighter recreation and diversion, a theater party has been arranged for the evening of Wednesday, October 10. The Alcazar Theater, playing, on that date, *Antonia*, starring Marjorie Rambeau, will be honored by the presence of the Architectural Club members, pleasure and amusement bent.



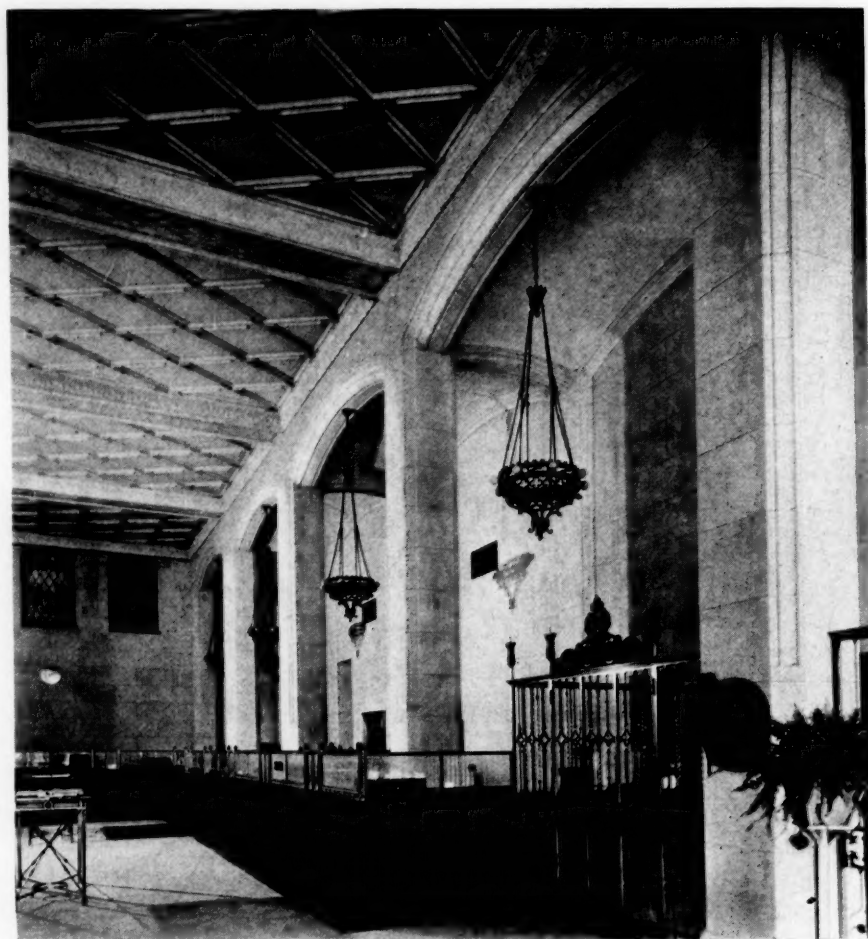
St. Andrew's Church, Pasadena, California
Ross Montgomery, Architect



IRON GATE, RESIDENCE OF MR. KNIGHT, MONTECITO, CALIFORNIA.
CARLETON M. WINSLOW, ARCHITECT.
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